WEEKLY

WAGES: NEW AGREEMENT

See Page 3.

John
BARRYMORE
Diana
WYNYARD
in
Reunion in VIENNA

FRANK MORGAN UNA MERKEL
MAY ROBSON HENRY TRAVERS

M-G-M is proud to give theatres a new impetus in entertainment! . . . They have met the challenge of a great play with a great picture which will be played . . . and played again on *re-issue*, and to which time will accord an immortal place in film annals!

GREATER THAN THE GREATEST!

Your Ref

Our Ref AWJ/DC/MMM.

New Gallery Ho
Regent St., Londo

18th July, 1933.

W.J. Hutchinson Esq.,
Messrs. The Fox Film Co., Ltd.,
13 Berners Street,
London,.....W.1.

Dear Mr. Hutchinson,

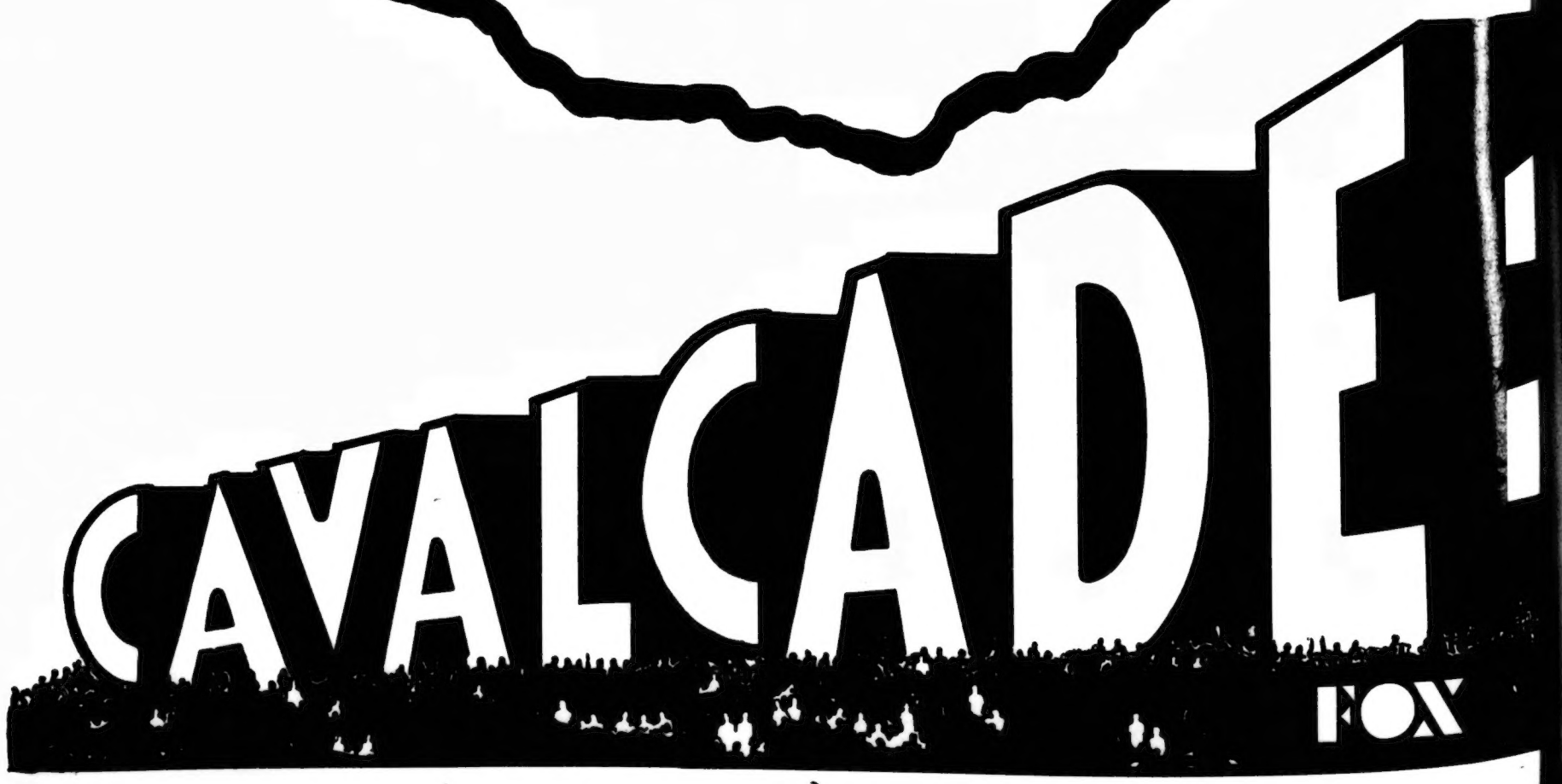
I thought you would be interested to know that "CAVALCADE", shown last week at Morecambe, has taken more money than the following pictures when they were shown:-

"BIRTH OF A NATION"
"WAY DOWN EAST"
"INTOLERANCE"
"THE FOUR HORSEMEN"
"BEN HUR"
Any Charlie Chaplin film.

Yours faithfully,
FOR GAUMONT-BRITISH PICTURE CORPORATION LTD.,
AND ASSOCIATED COMPANIES.

A.W. JARRATT.

Assistant to Managing Directors.



Manchester Police and Trade Shows
Page 7

Kinematograph WEEKLY
No. 1372 Thursday, August 3, 1933 Vol. 198

Sunday Afternoon Films at Blackpool
Page 5

OVERSEAS DISTRIBUTORS DEMAND OUR FILMS

Canada Welcomes Better Product

OVERSEAS distributors of British films bear witness to the progress of our home product, which is now fairly and squarely challenging the output from foreign sources. Indeed in many instances the record runs achieved by British pictures have considerably exceeded the grosses of world-famous American films. In Canada alone it is announced that already fifty British films have been released this year.

Both in Canada and Australia the picture-goer is demanding the home-made film and distributors and exhibitors have not been slow to recognise that it is an uneconomical policy to disregard this growing expression of national opinion as to the entertainment values of British films.

In Canada, for instance, owing to the admittedly better product now being received from England and perhaps because of the more careful selection of suitable films for the market, the increasing popularity of our films has impelled the Canadian distributors to review their distribution arrangements for their respective product.

The three firms concerned who are giving considerable thought and attention to British films are Regal Films, Ltd., Toronto, headed by N. L. Nathanson, which is handling Gaumont-British and other productions; Empire Films, Ltd., Toronto, with O. R. Hanson, president, which is distributing British International, Associated Radio and Twickenham productions; and United Artists Corporation, Ltd., Toronto, which distributes British and Dominions features.

A Selection Board

A definite selection plan has been adopted by these three firms, and the general result has been the raising of the quality standard of the pictures as seen by the Canadian public. Much study has been devoted to that ticklish problem, which can be described as "What the Canadian public wants," and the films thus spotted are given a try-out.

In spite of occasional mistakes there are conspicuous successes; for example, "Looking on the Bright Side," starring Gracie Fields, in a comparatively short time had played two weeks at the Toronto Tivoli; three weeks for its first run in Vancouver; a repeat engagement at New Westminster, and an extended run at Nanaimo, with other successful runs recorded elsewhere. But, for every British picture that makes good in a substantial sense, there is one that is sent home to remain unborn in so far as Canada is concerned.

Publicity Criticised

Canadian distributors are taking this process as a matter of course, and every worthwhile British film is given a real chance. At the same time, there are frequent complaints that British advertising accessories are not all that they should be. And this is where the English producer could do himself a good turn by arranging for the preparation of posters, newspaper display copy and publicity right in Canada in order to catch the Canadian eye.

This material should be Canadianised, which means that it should be comparable to the posters and Press books provided by producers of the United States. True, some of the British material is revamped by Canadian distributors, but this may be regarded as makeshift at best. The fact is overlooked that good publicity spells the difference between success and failure. It has been said that good British pictures would do better in Canada with more appropriate exploitation material with which the exhibitor can work.

Australian Successes

That the popularity of British films in Australia is no ephemeral phenomenon is proved by the long list of successes which culminated in the announcement made in last week's *Kine.* of the fact that "Jack's the Boy" created a world's record for a talkie by its run of six months at the Majestic, Melbourne.

30 per Cent. in New Zealand

Another new organised outlet for British films is in New Zealand, where the three leading circuits, Kemball Theatres, Fuller-Hayward Corporation, and the J. C. Williamson Corporation, are reported to have made arrangements for the acquisition of the output of some half-dozen from our English studios. As a result, it is expected that at least 30 per cent. of New Zealand screenings during the year in question will be British.

While the situation in South Africa leaves much to be desired, there is abundant evidence that a real demand for British products exists.

The New Wage Schedule

LONDON AGREEMENT IN SIGHT

N.A.T.E. Efforts at Portsmouth

AGREEMENT on the new wage schedule for kinema employees is now in sight. Only one more meeting of the Joint Conciliation Board is expected before the schedule is put before the trade unions concerned and to the London and Home Counties C.E.A. No details of the new terms will be available until after the final meeting of the Board in September, but we understand that they will be on a much lower scale than that agreed some years ago by the C.E.A. and the N.A.T.E.

Mutually Acceptable

Arthur Taylor, secretary of the London and Home Counties C.E.A., in outlining the position to the *Kine.*, said: "We have every reason to believe that we shall find a scale that will be mutually acceptable. The new schedule is nothing like the old scale; this is a most serious attempt to get a scale that can be applied in connection with all the ramifications we find."

He emphasised that the whole point had been to get rates that the exhibitor can afford to pay and remembering that employees must have a living wage.

In an interview, Mr. Wall, secretary of the London Trades Council stated: "We have dealt with the wages of everybody in the kinema. This has been a tremendous job, for in this Industry there are all sorts of grades to be considered."

An Improvement

When asked if the new terms would make any alteration to existing conditions, Mr. Wall said: "I think the schedule is a definite improvement on anything which is being paid now; but that is a personal opinion; I do not know what the Union will think about it.

"The great difficulty about the kinema Industry is that it is too modest. Kinemas should call upon the public to pay a bit more. Trade unionists that go to kinemas should expect to pay prices that make it possible to pay higher wages. Some of the smaller kinemas where they charge only a few pence admission are a menace to the good employers."

Portsmouth and N.A.T.E.

Portsmouth Trades Council are to endeavour to reopen negotiations with the local branch of the C.E.A. with the object of getting the branch to agree to the formation of a joint sub-committee with the N.A.T.E. to work on the lines of a Conciliation Board to deal with questions of wages and conditions.

The matter came before the Trades Council again at their fortnightly meeting last Thursday, when correspondence between the branch and the N.A.T.E. was discussed.

While willing to receive the N.A.T.E. at any time, the branch have turned down their request for a joint sub-committee on the ground that they have no power to interfere with any matters concerning internal management.

"To the Bitter End"

R. S. Ball, however, declared that the exhibitors had got Sunday opening for their kinemas on the ground of co-operation with the N.A.T.E. Now they would not co-operate with their employees. "I want to see this matter fought to the bitter end," he added.

The chairman, R. Galloway, reminded the Council that the Executive view was that the better course was to await the outcome of further negotiations, and it was eventually decided that the matter should go back to the Executive for further consideration.

STERLING TO HANDLE WINDSOR OUTPUT

ELIZABETH ALLAN, who has been signed up by M-G-M as lead in "Solitaire Man" (see below)

BOARD OF DIRECTORS REORGANISED

Eight Super Films Yearly

THE Sterling Film Co. is to distribute the product of the recently formed Windsor Film Co. A new board of Directors with Louis Zimmerman and V. A. Deuchar has been formed by the Company. These two gentlemen are also Directors of the Windsor Film Co.

The Windsor Film Company has just concluded shooting on the first of its twenty-four international productions designed for the world market, in which Arthur Riscoe and Naunton Wayne make their appearance as a comedy team. The proposed title for this film is "One in a Million" and it is hoped to be ready for Trade show by the end of this month.

For the second film, which is now in production, Carmine Gallone, the director, has discovered a new star, an Italian tenor, named Francis Fovesta. After work in Venice, around which the story is centred, the unit commenced production this week on interiors at B. and D. studios.

Louis Zimmerman, in an interview, stated that plans are already settled for the release of at least eight super productions a year.

We understand that Windsor's offices will remain at 52, Shaftesbury Avenue, whilst Sterling will operate from 191, Wardour Street, W.

C.E.A. Deputation on Quota Quality

THE deputation from the C.E.A. to the Board of Trade, reference to which was made in our columns last week, was received by Dr. Leslie Burgin, Parliamentary Secretary to the Board of Trade. The object of the deputation was to put before the Board of Trade the difficulties experienced by certain independent exhibitors who were in competition with circuit houses in complying with their quota obligations under the Films Act.

The C.E.A. was represented by James Welsh (president), W. R. Fuller (general secretary), T. Ormiston, M.P., R. E. Richards, J. Alexander, C. Mathes, J. Pollard, C. P. Metcalfe, Major A. J. Gale, and John Harrison.

Mr. Welsh explained the position on behalf of the exhibitors, and Major Gale and Thomas Ormiston also addressed the Minister.

Dr. Burgin assured the deputation that their representations would be carefully noted and would receive every consideration.

"SOLITAIRE MAN"

British Stars Signed by M-G-M

S. Eckman, Jun., managing director of M-G-M, announces that, according to a cable just received, M-G-M has purchased "Solitaire Man," the play by Bella and Samuel Spewack, authors of "Clear all Wires." The story will go into production immediately with Herbert Marshall in the leading rôle opposite Elizabeth Allan. Jack Conway, who recently directed the amazingly successful submarine drama, "Hell Below," will direct.

In This Issue

Blackpool kinemas are to open on Sunday afternoon — page 5
Smethwick Watch Committee have recommended the Sunday opening of six kinemas in that area — page 5
Owners of Trade Show houses in Manchester have received an official intimation from the Police as to their conduct — page 7
Opening of the Rialto Kinema, Bebington — page 21

FEATURES

Editorial — page 4
Long Shots — page 4
London Trade Shows — page 6
Reviews for Showmen — pages 13, 14, 15
Trade Finance — page 16
Men and Movements — page 16
C.E.A. Branch Reports — pages 7, 8
Week in Scotland — page 23
Irish Notes — page 23
British Studio News — page 24
Films Showing Next Week — page 24
Observation Window — page 25
Films Registered — page 31
Showmanship — pages 27, 29
Music for Forthcoming Releases — page 28
Classified Advertisements — page 32

K.R.S. AND ILLICIT CROSS-OVERS

RENTERS RETALIATE ON TRADE CRITICS

The problem of illicit crossovers is giving concern to the renting companies. The matter was discussed at the last meeting of the Council of the K.R.S. before the summer vacation.

The Society has always regarded as a very serious offence the illicit crossing over of films by exhibitors from one kinema to another under their control or as between separate owners.

It was decided to adopt certain steps against the offending parties with a view to making this kind of transaction not worth while.

One method of retaliation for attacks on the Trade was discussed in the official report, which stated that the Council considered certain scurrilous attacks upon the Trade by a person who was, nevertheless, willing to exhibit films, and have advised the members not to entertain any further business with that person.

More Exhibitors Barred

The Council approved the Joint Investigation Committee's recommendation that four further exhibitors should be barred owing to irregularities in connection with the rendering of returns.

As against this, however, the Council agreed, also on the Committee's recommendation, to give another chance to three other exhibitors, whose names are accordingly being deleted from the society's barred list.

The Council sent a letter of sympathy to C. M. Woolf, accompanied by flowers, and at the same time expressing the members' hopes and wishes for the speedy recovery of his normal health.

HARRY ROSE LEAVES A.B.F.D.

After an association with Associated British Film Distributors since its formation in the early part of the year, Harry Rose has severed his connection with the company. As general manager to A.B.F.D., of which Basil Dean is chairman and joint managing director, Mr. Rose has built up a strong distributing organisation.

In an interview, Mr. Rose gave no reason for this severance, but stated that he would have an interesting announcement to make in the near future concerning his future activities.

"LOYALTIES" AT THE COLISEUM

Following its hot weather run at the Carlton, Haymarket, Galsworthy's "Loyalties" is now showing at the Coliseum, this A.B.F.D. offering thus enjoying the distinction of a second London pre-release.

It is significant that this Coliseum booking is for a two weeks' minimum run.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES:
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southerwood, Rand, London.

Managing Editor: JOHN DUNBAR.
Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission

INDEPENDENT PRODUCTION IN SELF-DEFENCE

SO the C.E.A. deputation has been to the Board of Trade, and has put before the Parliamentary Secretary of that department its statement of the difficulties under which the independent labours.

The Board of Trade itself is, we know, under no misapprehensions as to the position. It enjoys the services of an extremely efficient and well-informed Advisory Committee, a committee which takes its duties seriously and is able to maintain admirable contact between the administrators of the law and those who are controlled by them.

It has a further advantage in the highly-trained civil servants who have specialised in the Act of 1927 and who have handled the various provisions of it in so satisfactory a manner that complaints of their work have been conspicuously absent.

We have therefore little expectation that the deputation told the Board of Trade anything new. But it will have done a valuable service if it directed attention to a very widespread sense of anxiety on the part of independent kinema proprietors.

Particularly useful will the visit prove if it has convinced the officials of the genuineness of the difficulty met with in complying with the quota demands.

In this connection it is worth referring once more to the instances where an exhibitor who has kept well above the statutory percentage of British films in some of his halls, has fallen down badly on one. This is the sort of illustration which proves how completely he is in the hands of outside circumstances, and is handicapped in spite of his anxiety to comply with the law, by being within a certain barring area.

But the cure is not in the hands of the Board of Trade. Independent exhibitors can be saved by independent production units, and to further the plans of these will be found the policy of safety, at the lowest computation, and of general trade prosperity in the wider outlook.

ORGANISED TRADE SHOWS

IT is not altogether to the credit of the Trade that an outside body like the Manchester police should feel called upon to make official regulations on what ought to be a purely domestic matter, and to say bluntly how admissions to Trade shows are to be controlled.

Yet most provincial exhibitors will feel that the terms under which proprietors of Trade show houses in Manchester admit ticket-holders have so much commonsense that the example will in due course be accepted as a standard and followed in other key cities.

The remarkable thing about it is that we have been unable to effect this for ourselves. The local exhibitor is primarily the loser when deadheads find their way into Trade shows, because these people talk of the picture they have seen, and by the time the release date arrives they will have surrounded it with an atmosphere of staleness.

That is in the event of their having talked favourably of it. But as people who see something for nothing are notorious carpers, the damage they do is much greater; and with all of it—they have seen it, and are not likely to trouble the box-office whether they like the picture or not.

Trade Shows For The Trade

Can Renters Co-operate?

by Fred Gronback

BOMBSHELLS dropped in Manchester have the peculiar characteristic of causing reverberations throughout the Trade of the country; the latest is a pronouncement by the Chief Constable with reference to the admission of members of the public to Trade shows.

Manchester is one of the few authorities, if not the only authority, which does not accept *in toto* the rulings of the British Board of Film Censors. Every film is judged on its merits and classed as suitable for exhibition to adults or children according to the wisdom of those delegated by the City Council to perform the task of adjudication.

I am disclosing no secret when I say Manchester exhibitors are quite satisfied with the arrangement, and as good news—like bad news—travels fast, exhibitors in other towns have sought and almost prayed for a similar system.

ACCORDING to the terms of the kinematograph licence no films (with certain innocuous exceptions) may be shown to the public unless they have first of all been *Trade shown locally*. A representative of the Watch Committee or police attends and makes his report on the suitability of the films for the different types of audiences. In the event of the film Trade shown being of a doubtful or questionable character, it might be re-presented at a special private showing.

Now an interesting question has just arisen. When the public is admitted to Trade shows in numbers which swamp the exhibitors present, can the "Trade show" in the technical sense of the term be regarded as such?

For months and years exhibitors have been expressing themselves in vituperative terms at the appalling waste of good money-paying patronage through the open-door policy of the renters, who, realising the necessity of giving a picture a good send-off, have regarded the presence of deadheads as an almost essential "effect."

Seemingly, in Manchester, the public must no longer be sacrificed to such base ends, no matter how enjoyable (and inexpensive) the experience is for the "victims."

NO film may be publicly exhibited in Manchester before the expiration of seven clear days after the local Trade show—that is how the Manchester licence reads. The proprietors of the city Trade show theatres, on being acquainted with the Chief Constable's communication, may have been perturbed, for obviously, if the authorities hold that the admission of the public defeats the end for which Trade shows were conceived, then renters might ask, "Where is the sense in booking a theatre that will seat 1,500 persons, when the most we can expect by way of legitimate attendances is 100?"

Tens of thousands of pounds are spent annually by the renters in the hiring of Trade show theatres, the proprietors of which naturally do not want to lose this useful source of revenue.

But they cannot have it both ways. Every person admitted to a Trade show on a renter's invitation card represents a potential loss, for which the block-booking fee of the renter is a sort of compensatory payment in return, apart from value received, for the privilege accorded to the renter of making use of the accommodation of the theatre, as he thinks fit.

WITHOUT going into the pros and cons of this old, old controversy, one does detect in the Manchester action a new move for the defining and regular conduct of Trade shows. Representatives of the Manchester key theatres have agreed that in contracts for the letting of their halls to renters, a clause be included definitely saddling the renters with the responsibility of seeing to it that no persons other than those who are particularly interested in the kinema industry will be invited or admitted to Trade shows, and, further, intimating that a strict scrutiny will be made at the doors of all cards presented. The right to refuse admission is retained in each case.

CONCEIVABLY we may be at the parting of the ways in regard to Trade show arrangements. By keeping the public out of the Manchester Trade shows, we shall find how much real interest is taken in the Trade show itself; simultaneous Trade shows will have to be abandoned; and exhibitors will have to give up the habit of passing on unwanted invitations to outsiders.

It is not likely that huge theatres will be wanted for Trade shows when the number of persons to be seated at any one time will be so small.

Do not circumstances suggest the need for a Trade theatre of a type different from any we have ever known? So deft are exhibitors in providing superlative facilities for the entertainment and edification of patrons, that it should be within the wit and capacity of the renters, with their much greater resources, to build in each of the key cities, where Trade shows are now held, a small theatre to be used co-operatively in the interests of the Trade as a whole.

The idea might be carried further by having offices attached for the use of renters and accessory firms. Having regard to the amount of money that is being spent in the hiring of Trade show theatres, office rents, etc., the idea of Trade theatres could be made a sound commercial proposition.

Meanwhile the eyes of the Trade are on Manchester.

Gracie Fields, her leading men, Henry Kendall and Maurice Elvey, after the Prince Edward Show

LAST week was a good one for British films. It is a long while since so many notable examples of the home product have been presented within so short a space. The faith displayed by exhibitors in British films has been practically illustrated by the rush of bookings enjoyed by the sponsors of such films as "The Song You Gave Me," "I Was a Spy," and "This Week of Grace."

THE Gracie Fields' film I consider is the best thing the Lancashire comedienne has done, and this also seemed to be the view of the crowded Trade show audience on Thursday, who gave the star a rapturous reception when she was briefly introduced by Maurice Elvey from the stage of the Prince Edward Theatre.

AFTER the show Julius Hagen entertained a large party of exhibitors at the May Fair. There was no exception to the generally-expressed view that "This Week of Grace" is a box-office natural, and there were no reservations contained in the cordial congratulations with which Mr. Hagen, Maurice Elvey and Miss Fields were assailed.

IT was a pity Solly Newman could not have personally shared in the compliments that were flying around, but Julius Hagen made a graceful reference during the proceedings to his absence. However, I suppose that

LONG SHOTS

Happy Gracie Fields—Julius Celebrates Success Canterbury Pilgrims—Gourdeau's New Product

Frank Tilley and Jack Kennedy will be at no loss to convey the excellent audience reactions to the Radio chief on his return this week. An unexpected but enjoyable incident of the evening was the appearance of Miss Fields, who gave her own inimitable rendering of "Stormy Weather." It received a tornado of applause.

OF the many hectic gatherings last week, the least formal, but by no means the least pleasant, was that which followed the showing of "Meet My Sister," Pathé's first independent British production. J. C. Jones made a delightfully unassuming host, and had every reason to be proud of the excellent effort, so efficiently turned out by his organisation at Welwyn.

FREDDY WATTS, in charge of production, who had brought all his experience in editing to bear in the cutting of the picture, has set an example which might well be copied to advantage by other studio executives, for seldom has a British film displayed such smoothness and slickness. If Pathé continues to turn out such well made pictures as this, they will soon be a strong force in the British market.

JUST had an interesting chat with an old friend, who has been content to keep out of the limelight for a spell. It was E. Gourdeau, who some time ago organised the business known as Inter-World Films.

HE tells me he has secured for this country the 1933-34 output of Fanchon Royer Pictures, Inc., which will consist of fifteen or sixteen films. They may expect a welcome over here, I am sure, and most of us will look forward to seeing Dorothy Mackaill, who will play lead in the first to arrive, "Neighbours' Wives." Fanchon Royer has done a lot of good work in picture-making, notably with Mayfair Pictures.

NEWS came on Tuesday of the death of Sam Rork, the former stage and screen producer, whose last notable achievement was the bringing back of Clara Bow to pictures last year in "Call Her Savage."

FOLLOWING the completion of the general cutting and technical work on "S.O.S. Iceberg," Paul Kohner, Continental production chief for Universal, accompanied by Mrs. Kohner, arrived in London last week to confer with S. F. Ditcham. Beside "S.O.S. Iceberg," Kohner was also responsible for the spectacular Vilma Banky-Luis Trenker production, "The Rebel," which will have its British première at the Regal, Marble Arch, next Friday.

FILM fans at Canterbury will have a choice of openings on Saturday when Oscar Deutsch and C. J. Donada open their respective new kinemas. There is little anyone can teach either of them in the showmanship line and that makes it so extraordinary that competition between them should be pushed to such lengths. This kind of a clash won't benefit either of the enterprises.

THE publication of a history of London's buses is particularly apposite, and a glance at the interesting book, written by Vernon Sommerfield, suggests that the theme for a peculiarly English film should be found in its pages. Mr. Sommerfield is the film critic of the *Financial Times*, and is possessed of a refreshingly sane outlook, which, unfortunately, is not too common among our lay Press critics.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

COURTLAND SMITH, President of Pathé, will arrive in England on "Ile de France," August 3.

SOL. G. NEWMAN, Radio Managing Director, is due to land home Friday afternoon.

JOHN BLYSTONE, Fox Director, sailed for Europe on Friday last.

THE MOTION PICTURE industry has shown anxiety to support President Roosevelt's national recovery scheme.

WILL HAYS has wired the President that producing firms will put the minimum wage and maximum hours' scales into effect at once.

WARNER BROS. have raised all salaries to conform to the code.

STUDIO STRIKE is still in operation; about 60 per cent. normal staffs working.

FOLLOWING AGREEMENT with producers, 32 cameramen have returned to work.

THEY ARE TO receive three-year contracts, without restoring them in union.

producers may not settle strike

SUNDAY AFTERNOON KINEMAS

BLACKPOOL CONCESSION TO VISITORS

Clerical Opposition

FOR the first time in their history, Blackpool's kinemas are to open on Sunday afternoons commencing next Sunday, August 6.

At their last meeting the Watch Committee considered an application from local kinema proprietors for permission to open on Sunday afternoons from 2.30 p.m. during the holiday season, and the Committee granted the application for the period from August 6 to October 22 inclusive.

"The reason," says Ald. T. P. Fletcher, J.P., chairman of the Watch Committee, "is to relieve the congestion in the busy season, and we realised the necessity for finding covered accommodation in the event of inclement weather for the great crowds of visitors who are brought here by Sunday special excursions."

Churches' Dismay

The decision came as a considerable surprise to Blackpool, as there had been no intimation that such a move was on foot and, in fact, the first public reference to the matter was a letter of protest from Dr. W. Roderick Michael, minister of the Alexandra Road Congregational Church, South Shore, to a local paper, a week after the Watch Committee meeting. Dr. Michael described the decision as "a challenge to the churches which should be taken up and fought out." Other Nonconformist ministers joined in denouncing the "new threat to Sunday," particularly in relation to its possible effect upon Sunday-school attendances.

"It will undoubtedly be a good thing for visitors," says Ald. T. Bickerstaffe, J.P., chairman of the Tower and Winter Gardens Companies, and of the Blackpool Publicity Committee. "On wet Sunday afternoons there is nowhere for them to go and the decision to open the kinemas will be appreciated."

Blackpool has had Sunday evening kinemas since 1913, at first during the summer season only, but during and since the war all the year round. At present there is only one performance on Sunday evenings —7.30 to 10 p.m.—but it is expected that under the new arrangement two shows will be given nightly (as on week days), in addition to the matinees.

SUNDAY OPENING IN THE WEST

DORSET INVITES APPLICATIONS

Wiltshire Move

The Sunday opening of kinemas is again receiving the attention of the Dorset County Council. Applications to open on Sunday evenings have been received from the Palace and Plaza, Dorchester; the Amity Hall and Regent Theatre, Poole; Victory Palace, Parkstone; Empire, Wareham; and the Garrison Cinema, Wool. It has been decided to give public notice in the Press of a date when the full committee will hear applications for Sunday opening.

Wilts is Agreeable

Wilts County Council has given permission to the Palace, Devizes, to open from 8 p.m. to 10.30 p.m. on Sunday, August 27, to give a performance for the benefit of the local hospital. One of the conditions imposed is that no person who has been employed for the other six days of the week shall be engaged on the Sunday.

When this application was granted there was a discussion at the Council meeting on the method to be adopted in the granting of similar applications. It was decided that the Council should delegate its powers under the Act to the General Purposes Committee.

Weston's Appeal

Exhibitors in Weston-super-Mare are to make an effort this autumn to secure Sunday opening, and the matter will be raised at an early council meeting.

During the last few months some good spade work has been put in by F. W. Andreas, manager of the Regent. Besides interviewing well-known local people, he has used his manager's chat page in his monthly magazine programme to drive home some convincing truths regarding the question.

Mr. Andreas believes that the exhibitors have a good case. In an interview with the *Kine*, he pointed out that, while the kinemas are not allowed to open on Sundays, the Winter Gardens Pavilion, owned by the Council, can give a vaudeville show. He pointed to the names on the bill for the following Sunday, and they included artistes like Clapham and Dwyer, Bransby Williams, Marie Hall, and other names familiar in variety. Mr. Andreas asked if variety is permitted on Sundays, why not films?

SHEFFIELD C.E.A. ADJOURN

Following their usual custom the Sheffield members of the C.E.A. will not hold a meeting during August unless something of exceptional importance arises. The Advisory Committee is to deal with the municipal concerts, entertainment in public-houses, and the furtherance of the decision not to pay more than 40 per cent. for future film programmes.

BOURNEMOUTH TRADE TO PAY £1,050

S.O. Conditions Discussed by Council

BOURNEMOUTH Town Council, at its meeting on Friday last, gave some idea of what the Trade may expect to pay in the event of the opening on Sundays being permitted.

When the subject first came forward it was proposed that the sum of £1,500 be demanded, but this received such a warm opposition from Coun. A. Langton and others that this figure was speedily reduced to one thousand guineas.

A further condition was made to the effect that no performance should commence until 8.15 p.m. apparently in order that the churches should not be affected. This condition, however, is likely to destroy one of the strongest motives for opening on Sundays, which is to take off the streets hundreds of young people, many of whom will wander into public-houses, if nothing worse.

Insistence on this condition, however, would nullify one of the strongest motives of the advocates of Sunday kinemas, who urge that the opening of the theatres will take off the streets thousands of young people who otherwise would be at a loose end. It is contended that by opening at, say, 7 p.m., or earlier, this evil would be largely mitigated, and, furthermore, those who were obliged to be home at 10 o'clock on Sundays would be able to see the full programme.

The Council are now waiting to learn whether such conditions will be accepted. If so, there seems little doubt that a poll of the town will be decided upon.

Councillor E. E. Lyons, who is recovering from his recent serious operation

Brighton Passes S.O Allocations

£57 for C.T.B.F.

As foreshadowed in the *Kine.* last week, the Brighton Town Council have approved the recommendation of the Watch Committee that the allocation of the £1,260 contributed by Brighton kinemas from profits of Sunday opening, shall, after deducting £57 to be transmitted to the Cinematograph Fund, be in the proportion of 50 per cent. to assist in the provision of homes at nominal rent for aged poor people; 5 per cent. to the C.T.B.F.; 5 per cent. to the Juvenile Welfare Council; and the remaining 30 per cent. to local hospitals and medical institutions.

The matter passed the Council without discussion, although the chairman of the Watch Committee (Coun. Winterton) mentioned that the reason for devoting 50 per cent. to housing purposes was to provide these aged poor people with homes at about 2s. a week rent, instead of the 6s. they now have to pay.

The Council received a letter from Coun. E. E. Lyons, who is making excellent progress after his recent serious operation, and hopes to be returning to Brighton this week from the nursing home in London.

B.B.C. FILM TALKS

OLIVER BALDWIN THE NEW CRITIC

The B.B.C. are reintroducing film talks and criticisms in mid-September, and Oliver Baldwin, Socialist son of Stanley Baldwin, has been appointed the new critic.

He is extremely interested in the kinema and has had a good deal of experience in critical writing. Until recently he was associated with London Film Production.

Wireless listeners have heard him on several occasions and now he will broadcast once a fortnight.

Film criticisms were suspended by the B.B.C. early this year, and during the summer Cecil Lewis, who has produced two films for B.I.P., has been giving talks on film production.

Francis Birrell was the last actual film critic, and for a long time before him G. A. Atkinson held the appointment.

J. Walton Brown who has succeeded Maxie Thorpe as sales manager of Warner Bros.

BRITISH FILMS PREFERENCE IN S.O. LICENCES

SMETHWICK ALSO INSISTS ON T.U. WAGES

The Smethwick Watch Committee have decided to ask the Town Council to grant permission for six kinemas in the town to open on Sunday evenings from September 10 next to April 29, 1934.

It is proposed to attach the following special conditions to the licences:—

The entertainments shall be of a healthy and educational nature and properly conducted, preference being given to British films.

A sum equal to 10 per cent. of proceeds (less entertainment tax), being a proportion of the estimated profits, shall be paid to the borough treasurer for the purpose of being applied to such charitable objects as the Watch Committee may decide, and for the other purposes of the Sunday Entertainments Act, 1932.

No person shall be employed who has been employed on each of the six previous days in connection with similar entertainments.

No such entertainment shall begin before 7 p.m. or finish later than 10 p.m., but doors may be opened at 6.45 p.m.

The musicians and operators engaged to be paid such wages as meet with the approval of their respective trade unions.

The halls to be adequately staffed, full particulars of the staff (including their duties) engaged on week days and Sundays to be forwarded weekly in advance to the Town Clerk.

S. G. NEWMAN VISITS RADIO STUDIO

DUE HOME ON FRIDAY

Having finished the business for which he visited America and also visited the Hollywood studio, S. G. Newman, managing director of Radio Pictures, leaves on Saturday next for England, arriving here on Friday.

Mr. Newman, accompanied by Mrs. Newman and Bo Dowling, Radio's foreign distribution manager, left six weeks ago to discuss next year's Radio output with the American executives of the company.

S. G. NEWMAN

Whilst there he took the opportunity of visiting the Hollywood studio of his company and watching (amongst others) Katharine Hepburn at work on her current starring vehicle, "Little Women," based upon the story by Louisa M. Alcott.

When Mr. Newman arrives he will undoubtedly have some news for the Trade regarding the coming product from Radio Pictures.

SHORT SUBJECT SPECIALISTS EXPAND

EDDIE KLEIN REPORTS PROGRESS OF MASTER ART

MASTER ART PRODUCTS, INC., America's largest independent producers and distributors of short subjects and novelties, are planning a general expansion, according to Eddie Klein, foreign distributor for the company, who is now in London.

In a cable from E. Schwartz, president of Master Art, came the announcement of the appointment of W. P. ("Pat") Garyn as vice-president and general manager of the company, together with plans for the general expansion of the organisation.

Garyn goes to Master Art from National Screen Service, where for six years he acted as general manager in charge of distribution. Prior to his affiliation with National Screen Service he held important positions with Fox, Goldwyn and M-G-M.

New Shorts

In making the announcement of Garyn's appointment, Mr. Schwartz also announces the conclusion of negotiations whereby Edwin C. Hill, America's leading radio news commentator, will appear in a series of thirteen featurettes, to be known as the "Human Side of the News." This is the first addition to the increased line-up of Master Art's product, which embraces the already well-known and popular series of "Sing-Song Melodies," "Melody Makers" and the new series of "Puzzlegrafs."

Novelty Subjects

Negotiations are nearing consummation for other series of short features with Master Art, already enjoying the distinction of being the largest independent producers and distributors in the world of short subjects and novelties.

Master Art already operates its own offices in New York, Chicago, Los Angeles, New Orleans, Atlanta, and additional branches are being planned.

Eddie Klein will remain in London in charge of the foreign sales and distribution of the company's product.

B. B. Cinema Opens at Greenock

Mrs. Frank Clayton invites Distinguished Guests

The B. B. Cinema, Greenock reopened on Monday evening, July 31, after a scheme of internal reconstruction and redecoration, the entire auditorium being renovated from floor to ceiling.

This kinema is under the management of Mrs. Frank Clayton, who, during the whole of the alterations, entirely supervised the work.

Prior to the public reopening, a company of invited guests were entertained to a short programme, which included "When Strangers Marry."

Sir Robert Wilson, chairman of the B. B. Company, welcomed the patrons and friends of the kinema back to their old haunts.

CINEMATOGRAPH FUND

AMOUNTS TO £837

Mr. BALDWIN told the House of Commons last week that the amount paid into the Cinematograph Fund was £837 8s.

The moneys standing to the credit of the Fund would, as stated in the Sunday Entertainments Act, 1932, be applied for the purpose of encouraging the use and development of the kinematograph as a means of entertainment and instruction. Up to the present no grant from the Fund had been authorised by the Privy Council.

POSTERS AND BLOCKS

Accessory Prices Reduced

A reduction in the price of certain advertising accessories is announced by Pathé, commencing with the release of the film, "Diamond Trail" (released July 24).

The following are the revised figures:—

Stills: 10 x 8, black and white, 3s. per set of eight (net hire charge); 11 x 14, coloured, 8s. (50 per cent. credit on return).

Blocks: 33 per cent. credit on return.

Banners: 10 ft. x 3 ft., 10s. each.

This is the forerunner of other reductions Pathé have in contemplation.

BRITISH PARAMOUNT

Scoops Mollison Story

By having a special newsreel 'plane catapulted from the deck of the *Bremen* when she was 500 miles out at sea, British Paramount News was in a position to release pictures on Tuesday afternoon of the arrival scenes in New York of the Atlantic flyers, Amy and Jim Mollison, at least twenty-four hours before any other pictures could reach England.

A copy of the special edition of British Paramount News was despatched by air to Scarborough, the home of the Mollisons, for a special screening at the Capitol. The reel contained a message from Amy Mollison to her parents and Mr. and Mrs. Johnson, who are staying at Bridlington, were invited to a special screening of the reel on Wednesday morning.

The film, which shows the flyers leaving Bridgport for New York and their tumultuous welcome, was issued in time for showing at early evening performances on Tuesday.

London Trade Shows

New Offerings to Be Screened between Thurs., Aug. 3, and Wed., Aug. 9

Thursday

You Made Me Love You (*Wardour*)
London Hippodrome. **3 p.m.**

From all accounts, Monty Banks has produced from Lupino's original story, a rollicking furore of fun, in which the star is faced with the problem of taming a beautiful shrew, played by the ravishing Thelma Todd, who was specially brought over from America to make her British screen debut in this film.

Stanley falls in love with a beautiful unknown, whom he discovers to be the sister of an old school friend. When he tremulously broaches the subject of marriage he is enthusiastically received by her family, but a plot is necessary to inveigle the lady, herself, into marriage. Their honeymoon is anything but an idyll, but their adventures, it is anticipated, will provide filmgoers with as merry an entertainment as anything to emanate from the B.I.P. studios.

Broadcasting scenes in which Stanley sings "What's Her Name," an enthralling song and dance number of his own and Noel Gay's composition; a realistic farmhouse setting which formed the background for an equally haunting number, "I Found the Right Girl," and some delightful modern interiors are among some of the most beautiful backgrounds the B.I.P. art department have ever devised.

James Carew, Gerald Rawlinson and John Loder provide able support for Stanley and Thelma.

Storm at Daybreak (*M-G-M*)
Palace Theatre. **8.45 p.m.**

The triangular conflict of a man who falls in love with the wife of his best friend is treated from a new angle in "Storm at Daybreak," with Walter Huston, Kay Francis and Nils Asther, and Phillips Holmes heading a large supporting cast. It was originally a play, which had a triumphant run in Budapest and in Vienna, where it was produced by Max Reinhardt. Richard Boleslavsky directed the film.

"Storm at Daybreak" is a mixture of romantic fiction and historical accuracy, the story opening at the tense moment in which Austrian Archduke Ferdinand and his bride are assassinated in Sarajevo. Huston, in the rôle of a Serbian nobleman, is rescued from an angry mob by Asther, a young Hungarian officer, an act which binds the two men in a life-long friendship. When, however, Asther subsequently falls in love with Huston's young and beautiful wife, this friendship is brought to the straining point and eventually culminates in a series of engrossingly melodramatic incidents.

Together with Phillips Holmes, prominent supporting rôles are played by Eugene Pallette, C. Henry Gordon, Louise Closser Hale and Jean Parker.

Friday

Gambling Ship (*Paramount*)
Carlton. **10.30 a.m.**

Luxurious gambling palaces, anchored three miles out at sea, are pictured with faithful reality in "Gambling Ship," in which Cary Grant and Benita Hume are featured with Jack La Rue, Glenda Farrell and Roscoe Karns.

A thrilling gun duel on the seas, a wild tempestuous storm in which the ship breaks anchor and rides loose and a shipwreck are among the stirring sequences that build up to a high-powered climax. "Gambling Ship" is an action film in the new manner, with a superlative cast bringing to life the stirring scenes that actually take place on board the ships of high-stakes that ply off the West Coast.

"The Peanut Vendor," a Paramount short feature presenting Armida in a singing and dancing act, will also be shown.

Don't Bet on Love (*Universal*)
Prince Edward Theatre. **3 p.m.**

Universal's 1934 picture campaign will be inaugurated on Friday, when "Don't Bet on Love," the first production for release in the New Year, will be Trade shown. "Don't Bet on Love" is a Lew Ayres starring vehicle in which he has the support of a strong cast, including the vivacious Ginger Rogers, Tom Dugan, Shirley Grey, Merna Kennedy, Lucille Webster Gleason, Robert Emmett O'Connor, Charles Grapewin, Henry Arnetta and Brooks Benedict.

Colourful scenes of New York, the picturesque Saratoga race-track, luxurious casino scenes, and thrilling horse-races form the background highlights of the picture, the story of which sets out in a light and bright way to show that it doesn't pay to pin your faith—and L s. d.—to either horses or gold-diggers.

"Gleason's New Deal," James Gleason's first comedy under his new contract since he returned to Universal City from Shepherd's Bush, will also be shown.

Wednesday

The Stranger's Return (M-G-M)
Palace Theatre. **8.45 p.m.**

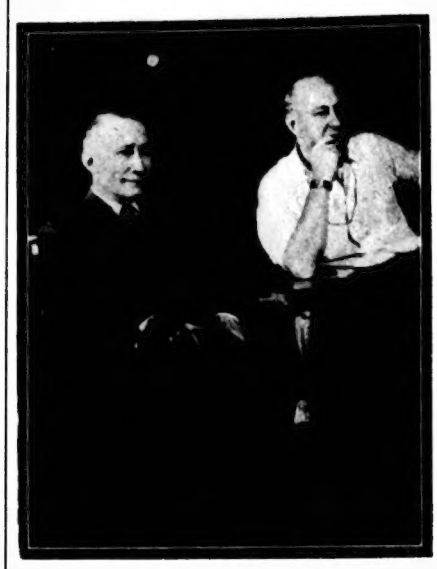
Lionel Barrymore and Miriam Hopkins are co-starred in "The Stranger's Return," based on another popular story of rural life by Phil Stong, the author of "State Fair." As the 85-year-old patriarch of a farm founded and pioneered by his family, Lionel Barrymore is said to have one of the most interesting characterisations of his brilliant career. Miss Hopkins has the rôle of the city girl who goes to her grandfather's farm and finds there the peace and contentment she couldn't get in the city.

Franchot Tone heads the supporting cast in the rôle of the college-bred farmer with whom the city girl falls in love. The fact

(*Continued in next column.*)

SIXTY-FIVE FEATURES SCHEDULED BY PARAMOUNT

Outstanding Stories and Stars



Adolph Zukor and Cecil B. De Mille on the Paramount lot

THE imposing list of Paramount's productions for the 1933-34 season indicates the confidence of the organisation's executive in a general revival of world conditions which will benefit the motion picture industry.

A total of 65 feature-length pictures, the largest schedule ever attempted by the company, will be produced during the coming twelve months at the Paramount studios, according to an announcement from J. C. Graham, managing director. In addition to the features, 229 short subjects are to be released.

Heading the list of the new pictures are a number of starring vehicles for such screen favourites as Richard Arlen, Maurice Chevalier, Claudette Colbert, Gary Cooper, Ricardo Cortez, Bing Crosby, Marlene Dietrich, the Four Marx Brothers, Cary Grant, Miriam Hopkins, Charles Laughton, Baby LeRoy, Carole Lombard, Fredric March, Herbert Marshall, Jack Oakie, George Raft, Sylvia Sidney, Helen Twelvetrees, Mae West, Dorothea Wieck, and such comedians as Mary Boland, George Burns and Gracie Allen, W. C. Fields, Charlie Ruggles and Alison Skipworth.

Productions Listed

Following are some of the feature pictures either in production at this time or scheduled for early filming:—

"The Song of Songs," starring Marlene Dietrich, with Brian Aherne, Lionel Atwill and Alison Skipworth, and directed by Rouben Mamoulian. In addition to this picture, Miss Dietrich will appear in two others to be directed by Josef von Sternberg.

"I'm No Angel," starring Mae West, directed by Wesley Ruggles; and a second West vehicle, "It Ain't No Sin."

Maurice Chevalier in "The Way to Love," with Sylvia Sidney and Edward Everett Horton, and directed by Norman Taurog.

The Four Marx Brothers in "Duck Soup," directed by Leo McCarey.

"Alice" to be Filmed

Lewis Carroll's "Alice in Wonderland," which Norman McLeod will direct with Charlie Ruggles, Alison Skipworth, Mary Boland, Charles Laughton, Jack Oakie, and an unknown girl, now being sought in the title part.

"The Search for Beauty," with the 15 most beautiful girls and the 15 most handsome men being gathered in the intensive international contest, which is creating so much interest in this country.

"Funny Page," bringing to life "The Captain and the Kids," "Boob McNutt," "Polly and Her Pals," "Pop-Eye" and "Tim Tyler," with Charles Laughton, Wynne Gibson, Charlie Ruggles, Jack Oakie, Shirley Grey and Grace Bradley in the cast, and Norman Taurog directing.

Cecil B. De Mille's productions, "The End of the World," "This Day and Age," and "Four Frightened People."

Coward Play Cast

Noel Coward's "Design for Living," directed by Ernst Lubitsch, with Frederic March, Miriam Hopkins, Douglas Fairbanks, Jr., and Edward Everett Horton.

"Fifty Years From Now," by Rupert Hughes.

Frederic March and Claudette Colbert in "Death Takes a Holiday."

Dorothea Wieck, star of "Maedchen in Uniform," in her first American-made films, "White Woman," with Charles Laughton, Herbert Marshall and Walter Abel, and later, "Cradle Song."

Eight B. P. Schulberg productions, including "Three-Cornered Moon," with Claudette Colbert, Richard Arlen and Mary Boland; "You Need Me," co-starring Sylvia Sidney and George Raft, and "Here Is My Heart," starring Miss Sidney.

Rogers Makes Ten

Ten Charles R. Rogers productions, including "We're Sitting Pretty," with Jack Haley and Jack Oakie, directed by Ralph Murphy, the book by Jack McGowan, music by Gordon and Revel, and screen story by Nina Wilcox Putnam; "Golden Harvest"; "I Can't Go Home"; "No More Women"; "Eight Girls in a Boat"; "Swift Arrow"; "She Made Her Bed," and "Green Gold."

Gene Fowler's "Shoe the Wild Mare," with Claudette Colbert and George Raft.

"Cloudy With Showers," musi-comedy, with Bing Crosby, Jack Oakie, and Burns and Allen.

Claudette Colbert, Ricardo Cortez in "Torch Singer."

Comedians Assigned

"Too Much Harmony," with Bing Crosby, Jack Oakie, Skeets Gallagher and Harry Green.

Gary Cooper and Claudette Colbert in "Honour Bright."

Fredric March, Miriam Hopkins, George Raft and Frances Fuller in "Chrysalis."

"One Sunday Afternoon," with Gary Cooper, Fay Wray, Neil Hamilton, Frances Fuller and Roscoe Karns, directed by Stephen Roberts.

F. Yeats-Brown's "Lives of a Bengal Lancer," with Gary Cooper, Cary Grant and Richard Arlen.

Ernst Lubitsch's "There Were Four Women."

Will James's "Lone Cowboy"; "The Great I Am," from the Lewis Graham novel; Zane Grey's "To the Last Man," "The Thundering Herd" and "The Code of the West."

McLeod to Direct "Alice"

Norman McLeod has received one of Paramount's prize directorial assignments. He will shortly start work on "Alice in Wonderland," in which Charles Laughton will play "Humpty Dumpty."

McLeod, one of the youngest of Hollywood's successful directors, worked on the screen plays of both "Skippy" and "Sooky," scored notable successes on two Marx Brothers productions, and has recently completed direction of "Mama Loves Papa."

Sylvia Sidney with Herbert Marshall

Sylvia Sidney is to be starred in a film of Alfred Davis' play, "Reunion," with Herbert Marshall opposite her, as the first of eight films which B. P. Schulberg will produce for Paramount during the coming season. "Reunion" is the story of a theatrical family whose members become spies on opposing sides.

(*Continued from column* 1.)

he already has a devoted wife and baby son serves to dramatise a hopeless romantic situation that turns into small-town scandal. Stuart Erwin, Irene Hervey, Beaulah Bondi, and Grant Mitchell are other members of the cast. King Vidor directed the picture, which has outstanding pictorial beauty. The camerawork of William Daniels is the most effective the screen has offered out-of-doors lovers.

Fiddlin' Buckaroo (*Universal*)
Rialto. **10.30 a.m.**

Gloria Shea, ex-Ziegfeld Follies star, appears as the leading lady for Ken Maynard, in his latest fast-action open-air film, which is notable for unusually picturesque settings and fine panoramic backgrounds. The wonder horse, Tarzan, is also responsible for much of the acting interest, while Fred Kohler, Frank Rice, Robert McKenzie, Joseph Girard and Jack Rockwell have leading roles.

British Lion Film for Empire

"This is the Life"

The Trade show of "This is the Life," the British Lion comedy with music, recently completed at the Beaconsfield studios, will shortly be announced.

It is claimed that this feature, which was produced under the tentative title of "The Singing Kettle," is going to be a real big winner. Gordon Harker and Binnie Hale, the famous comedienne, are the stars, and it is stated that Albert de Courville, who directed, has repeated the transformation of a stage star into a film star with Binnie Hale as he did with Jessie Matthews, who made her meteoric rise to fame after Mr. de Courville directed her in "There Goes the Bride."

"This is the Life" is from an original story by Clifford Grey (of "Rome Express" fame) and the plot revolves around the rise to fortune of Mr. and Mrs. Tuttle, the proprietors of an old-fashioned tea house. Many lavish sets and big crowds figure in the sequences which show the Tuttles trying to break into "high society." Gordon Harker and Binnie Hale are playing the rôles of Mr. and Mrs. Tuttle. The supporting cast comprises the following talented artistes: Betty Astell, Charles Heslop, Ray Milland, Jack Barty, Ben Weldon, and Percy Parsons.

"THE REBEL" PREMIERE

SUPER AT THE REGAL ON FRIDAY

Universal's recently Trade-shown super, "The Rebel," will have an earlier London premiere than was anticipated, as it has been booked by the Regal, Marble Arch, for an indefinite run which will now commence on Friday, August 4.

"We have been holding the provincial Trade shows during the past two weeks," stated S. F. Ditcham, "and the response from the Industry and the Press has been phenomenal. Showmen have been quick to congratulate us on the magnificent achievement which 'The Rebel' represents, and have been quick to book a production which is universally acknowledged to have more entertainment angles and values than most productions screened to date."

Genevieve Tobin and her sister V
both Columbia players

FOX ACQUIR "MUSIC IN THE AIR"

Production to be o Lavish Lines

The film rights for "Music in t the most successful musical com duced in the last three years, ha acquired by Fox.

"Music in the Air" is having a national success. Now playing to houses at His Majesty's Theatre, Lo is in its ninth month on Broadway playing in eleven other big cities thr the world.

Fox plan to make the picture o lines, and it is stated that the great bination of Hollywood, Broadway, Paris, and Vienna stars ever assem one picture will appear in it. possible owing to the importance o characters in the unfolding of the s

The story tells of a rural schoo who collaborates with an old musi whose daughter he loves. The music with the aid of the schoolmaster, certain song hit. They desert the Bavarian mountains for Munich, h get their song published there. Unw the boy and girl become pawns schemes of two temperamental lovers

The libretto and score were in th of Oscar Hammerstein 2nd and Kern, one of the greatest teams of comedy author-composers in the

Not for years has there been a pr with so many song hits. Among t "I've Told Every Little Star," "A Was Born," "One More Dance," "T Is You," "We Belong Together," Alone," "When Spring is in th "Night Flies By," and "I Am So

Production details on the picture will be one of the most important 1933-34 releases, will be announced

"GOOD-BYE AGA

WARREN WILLIAM F.N. HIT

A production of which the highe are entertained is First National's bye Again," which it is planned to to the Trade at a very early date. is the keynote of this production, wi tures a very powerful cast in William, Joan Blondell, Genevieve Wallace Ford, Helen Chandler an Herbert.

Warren William takes the rôl romantic and philandering writer of novels who is idolised by women, w no pains to demonstrate their wherever he goes. William, actual love with Ann, his secretary, but become extremely complicated whe he is travelling on a lecture tour, himself involved with a woman wit he once went to school. Casting all aside, she boldly informs him that always been in love with him, des fact that she is already tied matrimo a hard-headed business magnate. matter of fact, Warren William ca the life of him recall who she is, an in a weak moment he agrees to date with her he little realises the tr tribulations such an action involves.

The highest praise has been accor production by American reviewers ferring to it, the *Motion Picture* says:—

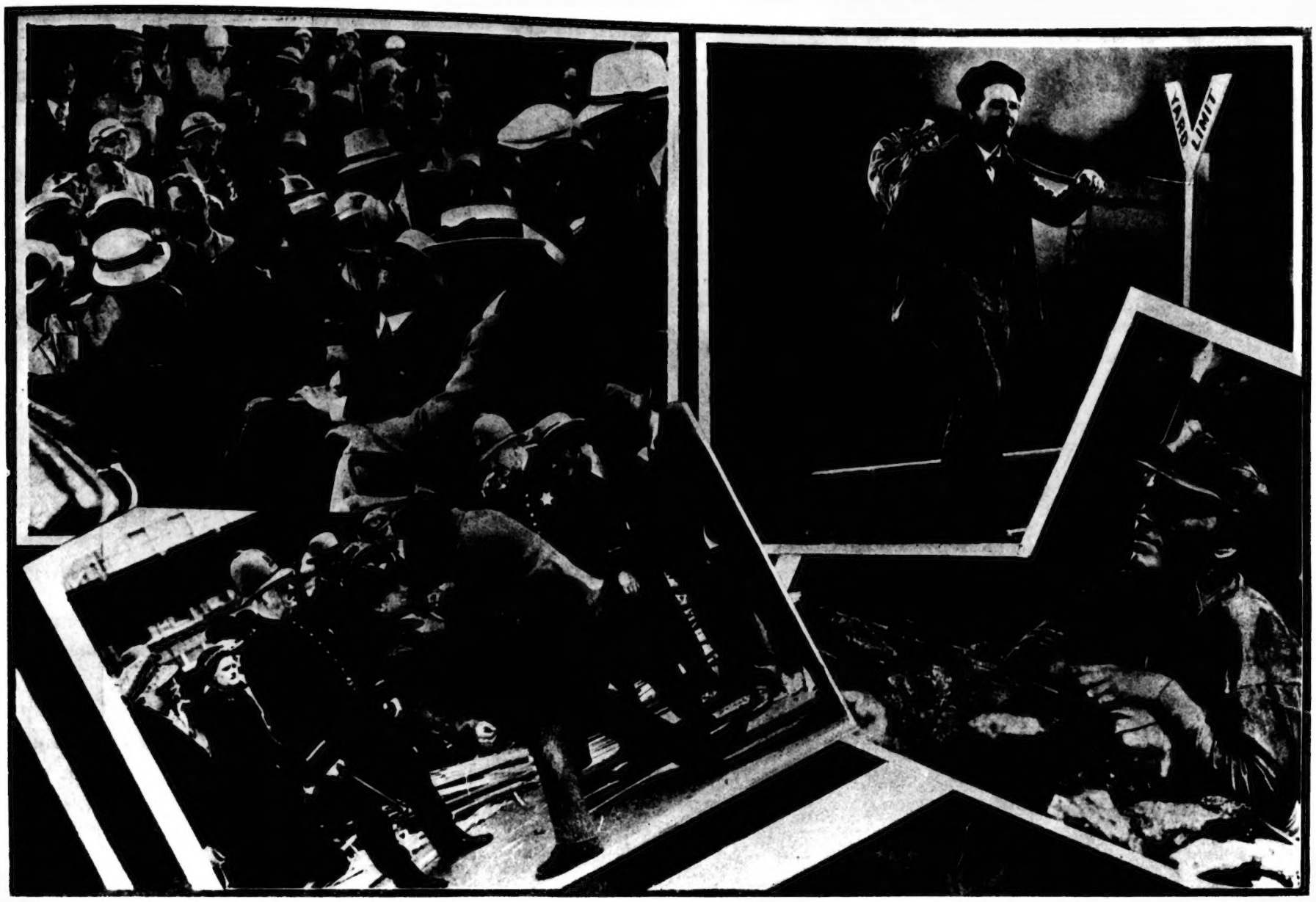
"Here's one of the smartest, comedies that ever turned a audience into a gale of mirth. It i of fun. You can certainly count on bye Again' to fatten the bankrol further urges exhibitors to "put yo sonal endorsement on the show; gu a big prize to anyone who fails to lau

"Goodbye Again" was direct Michael Curtis.

GARBO REVIEWS "BERKEL SQUARE"

Accompanied by Rouben Mamoulia director, Greta Garbo journeyed 30 m Long Beach to view a try-out presenta "Berkeley Square," which Jesse L. produced for Fox.

"THE MAN WHO DARED"



THE MAN WHO DARED, which Fox will shortly Trade show, is based on the life of the late Anton Cermak, the Mayor of Chicago, who was killed by an anarchist's bullet intended for President Roosevelt. Preston Foster and Zita Johann are featured

"YOU MADE ME LOVE YOU"

Directed by Monty Banks, this B.I.P. picture is a merry comedy depicting the efforts of Lupino Lane to tame a beautiful shrew played by Thelma Todd. Spectacular scenes, ay dialogue and tuneful musical numbers combine to make this picture a very acceptable offering (Wardour)

PATHE
FILM STOCK
ENSURES
PERFECT & LASTING
PRINTS

Pathe of France, Ltd., 5, LISLE ST., W.C.2. *PHONE : GERR. 6336.*

THE KINEMATO

FILM

A
19

TRADE SHOW O

Title.	Renter	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
Ann Carver's Profession ..	U.A.-Columbia	68 min.	A	6,254 ft.	Fay Wray, Gene Raymond, Claire Dodd	Excellent general booking. Juvenile appeal slight	July 20, 1933	Not Fixed
Arizona to Broadway	Fox	67 min.	A	6,119 ft.	James Dunn, Joan Bennett, Herbert Mundin	Average two-feature programme booking. Of little appeal to juveniles	July 27, 1933	Not Fixed
Bachelor Mothers	British Lion ..	60 min.	A	5,624 ft.	Evalyn Knapp, James Murray, Margaret Seddon	Satisfactory supporting entertainment for the masses. Of little appeal to youngsters	July 20, 1933	Not Fixed
Below the Sea	U.A.-Columbia	76 min.	A	6,988 ft.	Ralph Bellamy, Fay Wray, Fredrik Vogeding	Excellent box-office attraction. Should excite the juveniles	July 20, 1933	Not Fixed
Between Fighting Men.. ..	Gaumont-Ideal	59 min.	U	5,408 ft.	Ken Maynard, Ruth Hall	Useful supporting offering. Good fare for children	July 20, 1933	Not Fixed
*Bitter Sweet	United Artists	90 min.	A	8,485 ft.	Anna Neagle, Fernand Graavey, Ivy St. Heliet	Pleasant popular entertainment with indisputable box-office angles in title and author. Harmless for children	July 13, 1933	Not Fixed
California Trail, The	U.A.-Columbia	66 min.	U	—	Buck Jones, Helen Mack, Carlo Villar	Good two-feature programme attraction. Capital stuff for the youngsters	July 13, 1933	Not Fixed
Circus Queen Murder, The ..	U.A.-Columbia	62 min.	A	5,580 ft.	Adolph Menjou, Greta Nissen	Good two-feature programme attraction. Slight juvenile appeal.	July 20, 1933	Not Fixed
Cocktail Hour, The	U.A.-Columbia	68 min.	A	6,200 ft.	Bebe Daniels, Randolph Scott, Sidney Blackmer	Average two-feature programme booking with star pull. Unsuitable for children	July 20, 1933	Not Fixed
College Humour	Paramount ..	79 min.	U	7,180 ft.	Bing Crosby, Jack Oakie, Mary Carlisle	Potential box-office proposition with strong star values. Good stuff for children	July 20, 1933	Jan., 1934
Deadwood Pass	Pathé	58 min.	U	5,447 ft.	Tom Tyler, Alice Dahl..	Adequate outdoor entertainment. Just the stuff for juveniles	July 20, 1933	Not Fixed
Double Exposure	Butcher ..	60 min.	A	5,800 ft.	Preston G. Foster, Evalyn Knapp, Tully Marshall	Safe two-feature programme attraction. Unsuitable for children	July 13, 1933	Not Fixed
Drum Taps	Gaumont-Ideal	60 min.	U	5,424 ft.	Ken Maynard, Dorothy Dix	Adequate supporting fare for the masses. Good stuff for the youngsters	July 27, 1933	Not Fixed
Emergency Call	Radio	59 min.	A	5,294 ft.	Bill Boyd, William Gargan, Wynne Gibson	Sound two-feature programme booking. Unsuitable for children	July 27, 1933	Jan. 1, 1934
Gallant Fool	Pathé	46 min.	U	5,000 ft.	Bob Steele, Arletta Duncan, George Hayes	Safe supporting feature for the masses. Harmless for children	July 13, 1933	Not Fixed
*Ghost Camera	Radio	68 min.	A	6,124 ft.	Henry Kendall, Ida Lupino, John Mills	Good general booking. Should prove harmless for children	July 27, 1933	Dec. 11, 1933
*Ghoul, The	W. & F. ..	80 min.	A	7,000 ft.	Boris Karloff, Cedric Hardwicke, Dorothy Hyson	Potential booking for the masses. One that should respond to exploitation. Definitely unsuitable for children	July 27, 1933	Oct 16, 1933
Girl in 419, The	Paramount ..	60 min.	A	5,233 ft.	James Dunn, Gloria Stuart, David Manners	Very good popular booking. Hardly suitable for children	July 27, 1933	Dec. 18, 1933
*Heads We Go	Wardour ..	85 min.	A	7,731 ft.	Constance Cummings, Frank Lawton, Binnie Barnes	Dependable light attraction. Harmless for children	July 20, 1933	Not Fixed
Heroes For Sale	First National	71 min.	A	6,423 ft.	Richard Barthelmess, Loretta Young, Aline McMahon	Serious booking for general audiences. No attraction for juveniles	July 20, 1933	Jan. 15, 1934
*His Grace Gives Notice ..	Radio	57 min.	A	5,172 ft.	Arthur Margetson, Viola Keats, S. Victor Stanley	Useful supporting feature. Safe entertainment for children	July 27, 1933.	Jan. 1, 1934
Hold Me Tight	Fox	80 min.	A	6,515 ft.	Sally Eilers, James Dunn	Very good general dramatic offer. No juvenile appeal.	July 13, 1933.	Oct. 2, 1933
*I'll Stick to You	British Lion	65 min.	A	5,936 ft.	Jay Laurier, Betty Astell, Louise Haywood	Good light booking. Harmless for juveniles	July 20, 1933	Not Fixed
I Loved You Wednesday ..	Fox	78 min.	A	7,060 ft.	Elissa Landi, Warner Baxter, Victor Jory	Popular two-feature programme offering. Harmless to children	July 20, 1933	Not Fixed
Imaginary Sweetheart	Radio	72 min.	A	6,411 ft.	Ginger Rogers, Norman Foster, Gregory Ratoff	Attractive two-feature programme proposition	July 27, 1933	Dec. 11, 1933
International House	Paramount ..	67 min.	A	6,102 ft.	Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin	Safe novelty attraction with box-office stars. Will amuse children	July 6, 1933	Not Fixed
It's Great to be Alive ..	Fox	57 min.	A	6,110 ft.	Raul Roulien, Gloria Stuart, Edna May Oliver	Safe two-feature programme offering. Negligible child interest	July 20, 1933	Not Fixed

WHAT'S RELEASI

Date.	Title.	Renter.	Reg.No.	Running Time Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Aug. 28	*Blarney Stone, The	W. & F. ..	Br.8534	79	U	7,218	Tom Walls, Anne Grey ..	1/48, 1/12, 2/6 ..	Mar. 23, 1933
.. 28	Cheyenne Kid	Radio	F. 8660	55	U	4,914	Tom Keene	1/6	April 27, 1933
.. 7	Child of Manhattan	U.A.	F. 8499	76	A	6,441	Nancy Carroll, John Boles ..	——— ..	Mar. 9, 1933
.. 14	Cohens and Kellys in Trouble ..	Universal ..	F. 8638	68	U	6,194	Charles Murray, George Sidney	1/48, 1/12, 1/6 ..	April 30, 1933
.. 21	Crime of the Century	Paramount ..	F. 8609	75	A	6,606	Jean Hersholt, Wynn Gibson	1/48, 1/12, 2/6 ..	Mar. 30, 1933
.. 14	*Daughters of To-day	U.A.	Br.8492	75	U	6,694	George Barraud, Betty Amann	——— ..	Mar. 2, 1933
.. 7	*Excess Baggage	Radio	Br.8549	55	U	5,358	Claude Allister, Frank Pettingell	1/6	Mar. 30, 1933
.. 21	Girl Missing	Warner ..	F. 8491	66	A	6,204	Ben Lyon, Mary Brian, Grenda Farrell	1/48, 1/12, 1/6 ..	Mar. 9, 1933
.. 7	King of Jazz (Re-issue) ..	Universal ..	F. 4066	—	U	8,260	Paul Whiteman and his Band, John Boles	1/48, 1/12, 1/6 ..	June 19, 1933
.. 7	King's Vacation, The	Warner ..	F. 8450	60	A	5,592	George Arliss, Florence Arliss	1/48, 1/12, 1/6 ..	Feb. 23, 1933
.. 21	*Leave It To Me	Wardour ..	Br.8687	75	U	6,884	Gene Gerrard, Olive Borden, Molly Lamont, George Gee	1/48, 1/12, 1/6 ..	April 27, 1933
.. 14	Lucky Devils	Radio	F. 8548	63	A	5,625	Bill Boyd, Dorothy Wilson, William Gargan	1/12, 2/6	Mar. 30, 1933
.. 28	Lucky Dog	Universal ..	F. 8749	57	U	5,252	Chic Sale, Buster	1/48, 1/12, 1/6 ..	May 18, 1933
.. 28	Luxury Liner	Paramount ..	F. 8610	67	A	6,100	George Brent, Zita Hohann..	1/48, 1/12, 2/6 ..	Mar. 30, 1933
.. 7	Men Must Fight	M.-G.-M. ..	F. 8523	71	A	6,459	Diana Wynard, Lewis Stone, Phillips Holmes	1/48, 1/12, 2/6 ..	Mar. 16, 1933
.. 7	Mysterious Rider, The	Paramount ..	F. 8608	60	U	5,320	Kent Taylor, Lona Andre ..	1/48, 1/12, 2/6 ..	Mar. 30, 1933
.. 14	No Man of Her Own	Paramount ..	F. 8607	79	A	7,263	Clark Gable, Carole Lombard, Dorothy Mackail	1/48, 1/12, 2/6 ..	Mar. 23. 1933
.. 28	*One Precious Year	Paramount ..	Br.8451	75	A	6,894	Anne Grey, Basil Rathbone	1/12, 1/6	Feb. 23, 1933
.. 7	*Our Fighting Navy	Butcher ..	Br.8800	61	U	5,250	———	1/6	Mar 30, 1933

* Titles marked with an a

E KINEMATOGRAPH WEEKLY'S MINDEX

AUG 1933

HOW OFFERS—JULY, 1933.

The Trade's one and only guide to all sections of the industry

THE KINE YEAR BOOK FOR 1933

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
Jennie Gerhardt	Paramount	83 min.	A	7,578 ft.	Sylvia Sidney, Donald Cook, Mary Astor	Very good general booking, particularly for high-class halls. Unsuitable for children	July 13, 1933	Not Fixed
Justice Takes A Holiday	Gaumont-Ideal	67 min.	A	6,349 ft.	H. B. Warner, Huntley Gordon, Audrey Ferris	Good average two-feature programme booking. Unsuitable for children.	July 20, 1933	Not Fixed
Killers of the Deep	Butcher	48 min.	U	4,591 ft.	——	Good interest offering, particularly for high-class halls. Suitable for children	July 13, 1933	Not Fixed
Laughin' at Life	Universal	70 min.	A	6,422 ft.	Victor McLaglen, Ruth Hall, Regis Toomey	Fair average popular booking Suitable for children	July 27, 1933	Not Fixed
*Little Napoleon	Fox	44 min.	U	4,000 ft.	Nancy Burne, Terence de Marney, Eliot Makeham	Engaging supporting trifle. Safe for juveniles	July 27, 1933	Not Fixed
*Love's Old Sweet Song	Butcher	79 min.	A	7,178 ft.	John Stuart, Joan Wyndham, William Freshman	Popular booking with no particular appeal to children	June 27, 1933	Not Fixed
Melody Cruise	Radio	75 min.	A	6,785 ft.	Charlie Ruggles, Phil Harris, Greta Nissen	Capital light booking. Suitable for children	July 27, 1933	Dec. 25, 1933
Narrow Corner, The	Warner	72 min	A	6,485 ft.	Douglas Fairbanks, Jr., Patricia Ellis, Ralph Bellamy	Good popular booking. Hardly suitable for children.	July 20, 1933	Not Fixed
*90° South	New Era	72 min.	U	6,787 ft.	——	Excellent booking, especially for good-class halls. Undoubtedly a picture for the juveniles	July 27, 1933	Not Fixed
*Orders Is Orders	Gaumont-Ideal	86 min.	U	7,968 ft.	Charlot Greenwood, James Gleason, Cyril Maude	Very good comedy booking with general and juvenile appeal	July 13, 1933	Not Fixed
Phantom of the Air	Universal	——	U	12 eps.	Tom Tyler, Gloria Shea	Safe entertainment of its type. Should be enjoyed by youngsters	July 13, 1933	Not Fixed
*Purse Strings, The	Paramount	68 min.	A	6,277 ft.	Dorothy Bouchier, Gyles Isham, G. H. Mulcaster	Fair average supporting feature. Unlikely to appeal to children	July 20, 1933	Jan. 29, 1934
Reddy Strikes Oil	Pathé	57 min.	U	5,341 ft.	Rex Bell, Luana Walters	Sound supporting feature for most halls. Safe for children	July 20, 1933	Not Fixed
Savage Gold	Pathé	53 min.	U	4,700 ft.	——	Useful booking for specialised halls, but one that needs condensing for others. No juvenile appeal	July 6, 1933	Not Fixed
Silver Cord, The	Radio	75 min.	A	6,787 ft.	Irene Dunn, Laura Hope Crews, Joel McCrea	Excellent entertainment, particularly for high-class halls	July 27, 1933	Dec. 4, 1933
*Song You Gave Me, The	Wardour	83 min.	U	7,600 ft.	Bebe Daniels, Victor Varconi, Frederick Lloyd	Captivating light booking with star pull. Harmless for children	July 27, 1933	Not Fixed
Speed Brent Wins	Pathé	45 min.	U	4,900 ft.	Bob Steele, Marion Bryon, Ernie Adams	Adequate second feature for popular audiences. Should appeal to the juveniles	July 13, 1933	Not Fixed
Sphinx, The	Pathé	60 min.	A	5,651 ft.	Lionel Atwill, Sheila Terry, Theodore Newton	Good entertainment for the masses. Unsuitable for children	July 6, 1933	Not Fixed
Story of Temple Drake, The	Paramount	58 min.	A	5,400 ft.	Miriam Hopkins, Jack La Rue, William Gargan	Average booking for other than family halls. Definitely unsuitable for children	July 27, 1933	Dec. 25, 1933
Sunset Pass	Paramount	63 min.	U	5,800 ft.	Randolph Scott, Kathleen Burke	Safe outdoor attraction, strong in juvenile appeal	July 6, 1933	Not Fixed
Taming the Jungle	Equity-British	56 min.	U	5,125 ft.	——	Moderate novelty booking to the masses	July 6, 1933	Not Fixed
To-morrow at Seven	Radio	62 min.	A	7,178 ft.	Chester Morris, Vivienne Osborne, Henry Stephenson	Acceptable supporting offering for popular programmes. Murder theme renders it unsuitable for children	July 27, 1933	Not Fixed
Train 2419	Pathé	65 min.	U	5,930 ft.	Charles Starrett, Ruth Hall, Margaret Seddon	Good programme booking, particularly for the masses	July 20, 1933	Not Fixed
*Umbrella, The	Radio	56 min.	A	5,011 ft.	Kay Hammond, S. Victor Stanley, Harold French	Useful supporting offering. Safe for juveniles	July 20, 1933	Sept. 4, 1933
*Veteran of Waterloo	Paramount	45 min.	U	4,400 ft.	Jerrold Robertshaw, Joan Kemp-Welch, Rodger Livesey	Doubtful quota booking. Of little interest to children	July 13, 1933	Not Fixed
Whirlwind, The	U.A.-Columbia	60 min.	A	5,600 ft.	Tim McCoy, Alice Dahl	Safe outdoor attraction. Good entertainment for children	July 20, 1933	Not Fixed
Woman I Stole, The	U.A.-Columbia	67 min.	A	6,697 ft.	Jack Holt, Fay Wray, Donald Cook	Very good popular booking. Hardly suitable for children	July 13, 1933	Not Fixed

"Kine" Review.	Release Date.
July 20, 1933	Not Fixed
July 27, 1933	Not Fixed
July 20, 1933	Not Fixed
July 20, 1933	Not Fixed
July 20, 1933	Not Fixed
July 13, 1933	Not Fixed
July 13, 1933	Not Fixed
July 20, 1933	Not Fixed
July 20, 1933	Not Fixed
July 20, 1933	Jan., 1934
July 20, 1933	Not Fixed
July 13, 1933	Not Fixed
July 27, 1933	Not Fixed
July 27, 1933	Jan. 1, 1934
July 13, 1933	Not Fixed
July 27, 1933	Dec. 11, 1933
July 27, 1933	Oct 16, 1933
July 27, 1933	Dec. 18, 1933
July 20, 1933	Not Fixed
July 20, 1933—Jan. 15, 1934	
July 27, 1933.	Jan. 1, 1934
July 13, 1933.	Oct. 2, 1933
July 20, 1933	Not Fixed
July 20, 1933	Not Fixed
July 27, 1933	Dec. 11, 1933
July 6, 1933	Not Fixed
July 20, 1933	Not Fixed

RELEASED IN AUGUST, 1933

Date.	Title.	Renter.	Reg. No.	Running Time Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Aug. 21	Out All Night	Universal	F. 8695	65	A	5,802	Slim Summerville, Zasu Pitts	1/48, 1/12, 1/6	April 27, 1933
„ 14	*Out of the Past	Warner	Br.8479	54	A	4,642	Joan Marion, Lester Matthews	1/6	Mar. 2, 1933
„ 28	Past of Mary Holmes	Radio	F. 8661	55	A	5,623	Helen McKellar, Eric Linden, Jean Arthur	1/48, 1/12, 2/6	April 27, 1933
„ 28	Pilgrimage	Fox	F. 8901	95	A	8,713	Henrietta Crosman, Marian Nixon, Norman Foster	1/48, 1/12, 2/6	June 29, 1933
„ 21	Sailor Be Good	Radio	F. 8662	65	A	5,883	Jack Oakie, Vivienne Osborne	1/12, 1/6	April 27, 1933
„ 14	*Sentimental Bloke	Universal	Br. 8581	80	U	7,586	Cecil Scott, Ray Fisher	1/48, 1/12, 1/6	Mar. 30, 1933
„ 28	*Shadow, The	U.A.	Br. 8495	75	A	6,752	Henry Kendall, Elizabeth Allen	——	Mar. 9, 1933
„ 7	She Done Him Wrong	Paramount	F. 8613	60	A	5,320	Mae West, Cary Grant	1/48, 1/12, 2/6	April 26, 1933
„ 14	She Had to Say Yes	First National	F. 8650	60	A	5,517	Loretta Young, Lyle Talbot, Regis Toomey	1/48, 1/12, 1/6	April 13, 1933
„ 28	So This Is Africa	U.A.	F. 8546	60	A	5,735	Wheeler & Woolsey	——	Mar. 30, 1933
„ 7	State Fair	Fox	F. 8530	100	U	8,996	Janet Gaynor, Sally Eilers, Len Ayres, Will Rogers	1/48, 1/12, 2/6	May 18, 1933
„ 7	*Timbuctoo	Wardour	Br. 8730	70	U	6,503	Henry Kendall, Margot Grahame	1/48, 1/12, 1/6	April 20, 1933
„ 21	Topaze	Radio	F. 8663	78	A	7,047	John Barrymore, Myrna Loy	1/48, 1/12, 2/6	April 20, 1933
„ 28	Trailing North	Pathé	——	57	U	5,200	Bob Steele	1/6	May 25, 1933
„ 14	Trick For Trick	Fox	F. 8772	75	A	6,335	Ralph Morgan, Sally Blane, Victor Jory	1/48, 1/12, 2/6	May 18, 1933
„ 21	When Strangers Marry	U.A.	F. 8740	56	A	6,099	Jack Holt, Lilian Bond	——	May 18, 1933
„ 28	White Sister	M.-G.-M.	F. 8640	105	A	9,488	Helen Hayes, Clark Gable, Lewis Stone	1/48, 1/12, 2/6	April 13, 1933
„ 28	Wyoming Whirlwind	Butcher	F. 8707	53	U	4,885	Lane Chandler	1/6	May 4, 1933

Poster.	"Kine." Review Date.
1/48, 1/12, 1/6	April 27, 1933
1/6	Mar. 2, 1933
1/48, 1/12, 2/6	April 27, 1933
1/48, 1/12, 2/6	June 29, 1933
1/12, 1/6	April 27, 1933
1/48, 1/12, 1/6	Mar. 30, 1933
——	Mar. 9, 1933
1/48, 1/12, 2/6	April 26, 1933
1/48, 1/12, 1/6	April 13, 1933
——	Mar. 30, 1933
1/48, 1/12, 2/6	May 18, 1933
1/48, 1/12, 1/6	April 20, 1933
1/48, 1/12, 2/6	April 20, 1933
1/6	May 25, 1933
1/48, 1/12, 2/6	May 18, 1933
——	May 18, 1933
1/48, 1/12, 2/6	April 13, 1933
1/6	May 4, 1933

* Titles marked with an asterisk denote British Pictures.

Printed and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.

THREE FROM UNIVERSAL

Scenes from the first three offerings of Universal's 1934 programme. (1 and 2) are incidents from DON'T BET IN LOVE, featuring Lew Ayres and Ginger Rogers, which will be Trade shown on Friday. (3 and 4) are Slim Summerville and Zasu Pitts in HER FIRST MATE, another of their hilarious comedies, this time with a nautical flavour. (5) Ken Maynard in THE FIDDLIN' BUCKAROO

JOHN HARRISON

POLICE CONTROL TRADE SHOW CONDITIONS

MANCHESTER'S RULES

Official Scrutiny Foreshadowed

SWIFT move in connection with the holding of Trade shows has taken place in Manchester, when, at a branch meeting, held under the ...nship of JOHN HARRISON, it was that in future all bookings for all ...olding Trade shows should bear a ...ading as follows:—

POLICE REQUIREMENTS: Your par... attention is drawn to Clause 5 of ... kinematograph licence, which reads: ...o film other than those relating to ...ssions and other public events shall be publicly exhibited before the expiration of seven clear days after such film has been Trade shown in Manchester.

"It is clearly understood that you are responsible for seeing that no person other than those directly interested in the kinema Industry will be invited or admitted. A strict scrutiny will be made at the doors of all cards presented, and we retain the right to refuse admission."

It was also recommended that one ticket only be sent to each exhibitor, and that the reverse side of each ticket should bear typewritten matter which would ensure the identification of the user.

Another recommendation was that where an exhibitor sent a representative, the exhibitor should sign the Trade show card. Any person presenting visiting cards should not be admitted.

Circuits were asked to acquaint renters of halls whether cards should be sent to them or otherwise.

The acting secretary, CHRIS. BOWMER, was asked to write to all members of the branch pointing out the new state of affairs, and asking exhibitors to help renters and licensees of the halls holding Trade shows.

The Rt.-Hon. David Lloyd George and Miss Megan Lloyd George accompanied Lord and Lady Lee round the G.-B. studios at Shepherd's Bush last week, and met Tom Walls and Ralph Lynn on "The Cuckoo in the Nest" set

NORTH STAFFORDSHIRE'S MISSIONARY

Reports Unanimity in Branch Area

HALL EXHIBITORS INSURE FOR THEMSELVES?

...OR to the start of business, mem...ers stood in silence in memory of the ...te Lawrence Gregory, at one of the ...est attended meetings the North ...dshire branch has had for some ...t the Hippodrome, Stoke, last week, ...Ald. ROBERT BERESFORD occupied the ...

...he previous meeting this branch—or ... few members who were present— ... their unanimous support of the ...gham branches' attitude regarding ...entals, but it was decided to ask ... EDNEY to make a tour of the whole ... area obtaining the opinions of those ...ors who were unable to attend the ...g.

...Edney made a report on his tour, ... said he was quite satisfied that the ... as a whole was now unanimous in ...port of the Birmingham branch. A ...iscussion arose as to whether the 40 ...nt. applied to the feature film alone, ...he whole programme, and the chair... suggested that Mr. Grant (the secre... should communicate with the ...gham branch secretary and obtain a ...opy of the resolution so that all ... about which there might be any ... could be thoroughly understood.

...ons

...arding the carbon combine, the ...ARY stated that he had had an inter... at the Conference with the Ship Car... ...epresentative, who informed him that ... business had been carried on at a ...and in the discussion which followed, ...s the general opinion of the members ...no other carbons of equal reliability ...durability could be obtained, and it ...thought that the General Council were ... all that could be done in this matter.

...ent Costs

...G. GRANT raised the question of a pos... reduction in electricity charges on ac... ...of the reduction that had been made ...e general public. This was also under ...microscope, and it was pointed out that ...mas had a strong case for reduction, ...he establishment of sound apparatus ...led to an increase in power consump... ...which was estimated at one-third ...er.

...cialised Insurance

...e need of an insurance company for ...C.E.A. was referred to by the secretary, ... after some discussion Mr. COTTON pro... ...d that a letter be sent to the General ...ncil suggesting that it would be in the ...ests of the C.E.A. if an arrangement ...d be entered into with a particular ...rance company with the object of ob... ...ng lower premiums. This was seconded ...Mr. POUNTON and carried.

In connection with the branch outing, the proposed venue of which was Elstree, BERT MILLER informed the members that he had found it was impossible for a visit to be made on a Sunday.

Have the Neighbours

After a lengthy discussion, during which various alternative destinations were suggested, it was finally decided that the outing should be to Hawkstone Park, and Ald. R. BERESFORD suggested that the secretary write to the neighbouring branches to see if combined excursions could be arranged, and sports such as golf, cricket, etc., be instituted.

Thanks

A letter was read from Mr. PEARSON thanking the members for their subscription to him in respect of the Transport Fund for his benefit, amounting to £8 3s. 6d.

A letter was read from the Ministry of Agriculture and Fisheries thanking the members for their support in connection with the visits of school children to kinemas for lectures on the National Mark during the Stoke National Mark Shopping Week.

Helping the Hospital

A long discussion took place with regard to the contributions from kinema employees to the North Staffordshire Royal Infirmary, and Mr. Cotton moved a resolution to the effect that the branch is in agreement with the infirmary authorities that a voluntary collection among the employees be established weekly.

This was seconded by BERT MILLER and carried, Mr. COTTON suggesting that a copy of the resolution be sent to Mr. Stevenson, the secretary of the institution, who, as Mr. Miller suggested, might wish to get in touch with the Liverpool Hospitals regarding their penny in the £ scheme.

Reference was also made to the number of recommendations required, and the best way of dealing with them.

Checking the Accounts

Regarding the Sunday concerts from which the local Watch Committee were asking to view the balance sheets, and which procedure has been held in abeyance for some time, it was proposed by Mr. COTTON, that the sheets be submitted to the Watch Committee, as requested. This was seconded by Mr. BARRINGTON and carried. However, the secretary was instructed to write to Gaumont-British Corporation advising them of this resolution.

Gilt-Edged

The secretary reported on the investment of branch funds stating that £100 City of Stoke-on-Trent Corporation 3½ per cent. Stoke 1953/63 had been purchased, but the certificate had not yet been received.

TIME NOT YET RIPE FOR NEW ORGANISATION

Abstentions Reported in Devon and Cornwall Rental Pledge

QUESTIONS of rentals again occupied the monthly meeting of the Devon and Cornwall Branch of the C.E.A. at Plymouth on July 26, and the CHAIRMAN (Major A. O. Ellis) said although his suggestion that a trade protection society should be established by independents had not met with either general support or opposition, there were indications that the idea had aroused attention in different quarters, and there had been a suggestion that a beginning should be made with local effort from which it was hoped the movement would spread.

In regard to the pledge not to book films at rentals above 40 per cent., the SECRETARY (C. Halderson Rundle) said the total signatures was now 51, to which might be added eight circuit houses which would not book above that price. The others refused to sign.

Quota difficulties were also discussed, especially those of the small man, and ways were suggested by which he might be able to obtain exemption if he failed to show his quota.

Self-Defence

In the course of a discussion on film rentals, the CHAIRMAN said some time ago he moved a resolution in favour of the formation of a trade protection society for independent exhibitors, but the fact that not a single exhibitor wrote to the trade papers either for or against the proposal was pretty conclusive evidence to him that the time was not ripe to form such an organisation.

But that it was coming, or exhibitors were going out of business, he was convinced. One of the keenest men who had always believed in running independently of others told him recently that he had come to the conclusion that exhibitors would have to form a booking combine among independents.

"It is hopeless," he said, "to form it on a big scale for the whole country at once, but it is coming, and it will have to come quickly. If you can get some together in your branch and I can get some from my branch, and so start with 20 or 30 members, the movement will extend. It is our only salvation," he argued.

Twelve months ago, added Major Ellis, that man would not listen to any talk of combination. It is the state of the film business that has forced him to this new opinion.

H. WATKINS doubted whether anything could be done. The General Council, he said, had been talking of doing something for the last ten years, but nothing has resulted.

H. HARCOURT said nothing ever would be done unless they were prepared to fight. An air of resignation or despair was no good. Something had been done for the small exhibitors in the agreement that now operated in their favour. To many that had been a godsend.

No 40 per cent. Unanimity

The SECRETARY reported on the result of his endeavours to secure the adhesion of members who have so far held aloof from the movement not to book films at more than 40 per cent. There was no agreement at all at Exeter, Paignton, Torquay and Newton Abbot.

The CHAIRMAN said the reason given by one exhibitor was that in the past he agreed with one renter to book a film at 50 per cent. He lost money on it, and when he paid the 50 per cent. the renting house returned him a cheque, so that his loss was turned into a small profit. Having regard to the fact that he had dealt with that particular firm over a number of years, he said he could not possibly enter into a pledge not to book films at a rental exceeding 40 per cent.

JOE TAPLEY said that was the first time he had ever heard of a renter doing the Father Christmas stunt.

H. WATKINS remarked that on one occasion he made a mistake in paying too much for a film, and on informing the renters they wrote him that they were very sorry and said they would send him another film instead of the cheque he would have welcomed. "They sent me a beautiful two-reel comedy," he explained amid laughter.

The SECRETARY said the membership of the branch was 86, and he had received 51 signatures to the pledge, while there were eight circuit houses which were not at all likely to pay 50 per cent. The total therefore was virtually 59.

H. HARCOURT thought that a highly satisfactory percentage.

H. WATKINS differed. It was not highly satisfactory, he said, until it was unanimous.

Quota Troubles

Explaining the position in regard to the British quota, the CHAIRMAN said the trouble was very severe in some places where they had the major circuits running the whole of their main product, which was practically the whole of the worth-while British films. Other exhibitors had to take the same films for second or third run or put up with some of the "absolute rubbish" brought out to fulfil the American renters' quota. It was not a commercial proposition for an exhibitor to fulfil his quota under such circumstances, and the matter had become very acute.

One exhibitor stated that when he put on an average British film his takings dropped by one-third. The point that was exercising exhibitors was that *if they were not in a position to get worth-while British films could they get exemption?*

Claiming Exemption?

H. HARCOURT pointed out that he had to take third, fourth and even fifth run films to fulfil the quota. Facing his little house was a theatre seating 2,500 and within a very short distance another seating 2,400. The difficulty of getting British films of sufficient drawing power when those houses had had first and second runs was obvious.

But he thought there was a way of getting out, provided they could prove they

HE BARKER SPRUIKS

By J. P. DAVIS

...LL HAVE TO DO SOMETHING ABOUT THIS HEAT-WAVE. ...ERE'S NOBODY IN THE HOUSE & I'M ...EGINNING TO FEEL LONELY —
...RUIK LIKE BLAZES!"
"AY AY, SIR!"
"IN ADDITION, YOU'LL HEAR ROY VOX HUMANICA AT THE ORGAN IN THE HOTTEST NUMBERS!"
"YOU'RE A BRIGHT BOY ARE'NT YOU. DO YOU KNOW ANYTHING ABOUT PRAYING FOR RAIN?"

QUOTA DIFFICULTIES IN THE WEST

Devon and Overhead Charges

(*Continued from page 7*)

had been playing the game. It was not necessary to book some of the dead stuff if an exhibitor kept a record of what he had done for the information of the board. There should be a recommendation to the effect that there were so many dud films on the market that the exhibitor could not obtain what was essential, and therefore had grounds for exemption.

The CHAIRMAN said an exhibitor had to prove two things. First of all, that the best British quota films were not bookable on commercial terms, or because they had had so many runs in the town before, and consequently were of no value. Then they had to trace every other film it was possible to have put on.

If the exhibitor did not book those films, and did not prove the number of runs had been excessive, the authorities would consider that they were available. It was very difficult to prove that one could not comply with the quota regulations. One had to get complete information.

In one case he knew of, the exhibitor had booked with the firm's representative the whole of the renter's offer, but when the contracts went to London, the head office refused to confirm them. In that case the man had made the fullest endeavour to fulfil the contract. There had been a good supply of quota films this year, but next year would be difficult.

Tax Support

The SECRETARY reported that he had communicated the thanks of the branch to Isaac Foot, M.P., Capt. F. Guest, M.P., and Dingle Foot, M.P., for the support of the amendment to the Finance Bill for a revision of the Entertainments Tax, and had received acknowledgments from Isaac Foot, who said the case for the reduction of the tax on the cheapest seats had no answer, while Dingle Foot said his view was that the Government should remit the tax on the sixpenny seats and increase the tax on seats costing 3s. 6d. or more.

Paying up the Levy

The Secretary also reported a letter from the General Secretary, notifying that certain members had not paid the levy imposed by the General Council for the Entertainments Tax campaign, and asking that the branch should communicate with them with a view to getting them to pay. The number was very small, and in regard to two or three it was reported that the reason was the exceptionally difficult time they were experiencing; as to the others the Secretary is to interview them.

H. HARCOURT said a point that should be considered in relation to the tax campaign was that right throughout the country conveners had received remuneration for the extra work they had done, and it was a matter for consideration whether they ought not to recognise similarly the excellent work the Branch Secretary had done.

JOE TAPLEY having also paid a tribute to the work done by Mr. Rundle, it was agreed to defer the question, as suggested by the Chairman.

Cost of Stills

H. WATKINS complained of the cost of stills, which, he said, had to be bought practically outright.

The CHAIRMAN pointed out that there were credit notes, but it was necessary for the exhibitor to demand repayment.

H. WATKINS replied that the charge was 3s. 6d. to him and no credit was allowed. He had thousands of stills he would like to give away.

Francis Dean in MEET MY SISTER (Pathe), reviewed in this issue

The SECRETARY pointed out that he was not allowed to do that.

H. WATKINS: Am I not? I'd go to jail for it.

The SECRETARY: It is taken off the invoice.

JOE TAPLEY: And they give us a free trailer.

HARRY WATKINS: We have our trailer service and don't want the free trailer. It is an abominable charge. I have sets which cost 14s. a week, and half the stills we receive are used ones.

Cutting Down Overheads

When the question of overhead charges was raised, H. HARCOURT said while economies were necessary they could not economise too far. The first thing to do was to bring down film rentals, and then get the Entertainments Tax off. Many exhibitors were paying the tax themselves, and it was a great burden.

H. WATKINS suggested that at the next meeting there should be a discussion on overhead charges and how to deal with them, introduced by the Chairman.

The CHAIRMAN promised to think over the suggestion.

P.R.S. Requisition

The SECRETARY reminded members that the P.R.S. had notified that they were not receiving the requisite returns of music from members, and he suggested that in their own interests any who were omitting to make the returns should send them in forthwith.

JOE TAPLEY thought that in some cases the P.R.S. was itself to blame. He wrote two or three letters to the Society asking for the necessary forms but got none. Eventually, he received a letter from the P.R.S. of a peremptory character, and he then wrote saying that the copies of his letters were still in his letter-book. Their reply was that they could not trace them.

The Film Report

The SECRETARY reported that he wrote to the General Secretary regarding the wish of the branch for the insertion of the name of the renter in the index to the film report, but apparently the request was misunderstood and he had written a second time.

H. WATKINS said what the branch asked for was badly needed. With the renter's name included the index would be of far greater value, because it would save time by providing a means of quicker reference.

Model Regulations

CORNWALL AND CHILD ADMISSIONS

Expenses of Deputations

IN regard to the new kinematograph regulation in Cornwall, W. PICKLES (Vice-Chairman) told the Devon and Cornwall Branch members that nothing had been heard from the Clerk to the Cornwall C.C since the deputation from the branch saw him, and it might be assumed from that the request of the deputation that exhibitors should be allowed to carry on as hitherto for six months before the enforcement of the regulations governing the showing of "A" films to children unaccompanied by their parents had been conceded. This would obviate difficulties that might arise in regard to film contracts covering that period.

The reply the deputation received was that exhibitors were to carry on until they heard further from the County Council, and the fact that they had not heard was regarded as indicating that the enforcement of the regulation was suspended for the six months.

Exeter Scores a Point

In regard to the position at Exeter, the CHAIRMAN said a deputation of three attended a meeting of the Watch Committee and presented a written statement of the exhibitors' case, which had been prepared with the help of the Secretary. The opposition were invited to attend, but did not do so. The result of the interview was that the Watch Committee recommended that the whole of the regulations sent out by the Home Secretary should be put into force, but taking no further action than that.

In other words, they did not approve of or adopt the suggestion made in the Council Chamber that children should be prohibited from admission during the showing of any "A" films whether they were accompanied by their parents or not.

In that respect, therefore, the exhibitors had gained their point, and that was important not only to those at Exeter but also to exhibitors generally, because if the proposal had been adopted it would have been a precedent that would have been followed very generally in the whole area. In this matter, therefore, the Association had been a great help to exhibitors.

H. HARCOURT said in this connection he thought it would be unfair to allow members who attended on the deputation to pay their own expenses. In the old days he had done that sort of thing, and put his hand into his own pocket to meet the cost. But then the Association was not so strong, and financially times were hard because of that fact. Now the position had changed, and they could well afford to meet expenses from the branch fund.

The CHAIRMAN said personally he did not mind the time that these things occupied, but ordinary out-of-pocket expenses were rather a different matter.

H. HARCOURT moved, and JOE TAPLEY seconded, that out-of-pocket expenses be paid, the latter pointing out that they were in the Association to fight as a body and not as individuals, and those who bore the brunt of any work by which exhibitors generally benefited should not be the losers financially.

M-G-M's Multi-Star Pictures

RECORD NUMBER OF BIG NAMES

Varied Themes and Locales

THE coming Metro-Goldwyn-Mayer schedule is outstanding in its emphasis on starring names and multi-star casts. With the largest list of stellar names in the history of the studio to draw from, M-G-M has already planned a dozen multi-star pictures and others will be added later.

At the present time the studios are in the midst of the biggest production drive in several years. Sixteen films are in various stages of production, and many others are being prepared. Every star on the lot is busy.

"Eskimo," the spectacular Arctic film, and "Another Language" are in the final stages of shooting, while "Night Flight," with five starring names in its cast, is almost completed. King Vidor has finished "The Stranger's Return," with Lionel Barrymore and Miriam Hopkins, and Tod Browning is busy with "Bride of the Bayou." Marie Dressler and Wallace Beery are co-starred in "Tugboat Annie," and Greta Garbo is at work in her first film since her return from Sweden. Joan Crawford is doing "Dancing Lady" and Marion Davies is completing preparations for "Paid to Laugh." "Penthouse" is under way, as are "Beauty Parlour," "Tarzan and his Mate" and Lee Tracy's "Turn Back the Clock."

A precedent on the Hollywood lot is furnished by the fact that four big musicals are under way. "The Hollywood Party" and "The March of Time" will present fifteen starring names each; Ed Wynn's forthcoming picture will be known tentatively as "The Fire Chief." Jack Pearl is teamed with Jimmy Durante and Stuart Erwin in a three-star comedy with music, tentatively called "The Big Liar."

"Dinner at Eight," which is David O. Selznick's first M-G-M production and which has more starring names than any other dramatic production yet attempted, will be given road-showings throughout America. In the cast are Marie Dressler, Wallace Beery, Jean Harlow, John and Lionel Barrymore, Edmund Lowe, Billie Burke, Madge Evans, Lee Tracy, and Phillips Holmes.

Varied Entertainment

Instead of a trend toward any restricted types of entertainment, M-G-M is drawing from a fund of story material that permits the widest possible scope in theme and treatment. Sophisticated drama and adventure, romance, thrills and humour are all represented in the programme of the forthcoming season. Some idea of the diversification of entertainment as well as the eminence of star names may be obtained by a glance at six most important productions scheduled in the programme of 46 major attractions.

"Night Flight," with an all-star cast, is a drama of air mail thrills over the Andes, directed by Clarence Brown. John and Lionel Barrymore, Helen Hayes, Clark Gable, Robert Montgomery, and others figure in the cast. In vivid contrast is another multi-star picture, "The Hollywood Party," with its locale modern Hollywood. This is a musical picture created by Edmund Goulding and Howard Dietz, with elaborate ballets and novelties. Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Lee Tracy, Jack Pearl, and other stars are in the cast.

Modern Russia

Soviet Russia is to be portrayed in "Soviet," with Wallace Beery, Clark Gable and Jean Harlow. "Tarzan and His Mate" will see Johnny Weissmuller and Maureen O'Sullivan in the African jungles. Marie Dressler is to star in "Mrs. Vanderkleek," a modern story laid in the South Seas of to-day, while Biblical times are to provide the background of "Two Thieves," in which Robert Montgomery and Clark Gable are to appear.

Far-flung locations figure more importantly than in many months in the forthcoming season's programme. "Eskimo," with a native cast, was made in the land of the Frozen North. "The Good Earth" has its locale in China. "Laughing Boy," a vehicle for Ramon Novarro, is set in Navajo Indian country. "Viva Villa," in which Wallace Beery is to enact the Mexican bandit chief, is to be filmed in Mexico, and "Bride of the Bayou" is being filmed in the shrimp camps of Lake Barataria.

Two Hichens' Stories

"The Garden of Allah," from Robert Hichens' novel, is laid in the African desert, while "The Paradine Case," also based on a Hichens' novel, has an exotic background, and a cast headed by Diana Wynyard, John and Lionel Barrymore. The setting of "The Barretts of Wimpole Street" is the Victorian period. "The Late Christopher Bean" is another stage hit with its setting in a rural New England. "Marie Antoinette" is a drama of the French Revolution, and Somerset Maugham's "The Painted Veil" is a drama laid against a vivid tropical background.

Increased Personnel Strength

The return this month of Irving Thalberg to the studios of M-G-M is significant. During his sojourn in Europe he made contacts for the acquisition of talent and picture material, as well as laying the groundwork for the immediate production work he will undertake upon his return to the studios.

In past months the production personnel of M-G-M has been strengthened and solidified under the sponsorship of Nicholas M. Schenck, president of M-G-M and Louis B. Mayer, vice-president in charge of production. The selection of David O. Selznick as associate producer evoked widespread attention. Mr. Selznick's enviable record of box-office successes during the past few years, and his aggressive showmanship viewpoint, adds new power to the M-G-M. producing ranks which already include such outstanding picture creators as Edward Mannix, Harry Rapf, Hunt Stromberg, Al Lewin, Bernard Hyman, Lawrence Weingarten, Walter Wanger, Lucien Hubbard, Howard Hawks, Sidney Franklin, John Considine, Jun., Lou Edelman, and Frank Davis.

UNIVERSAL'S FIRST SIX COMPLETED

THREE BIG MUSICALS START NEW SEASON

UNIVERSAL have already completed six of their new productions for the 1934 release season, and four of these have been shipped to England, stated S. F. Ditcham on Tuesday.

Five more pictures are now in production, including two big musicals, which brings the total for the new season of this type of product to three.

They include "Don't Bet on Love," a Lew Ayres starring production, with Ginger Rogers, which will be shown on Friday; "Secrets of the Blue Room," Universal's supreme mystery thriller, with Lionel Atwill, Gloria Stuart, Paul Lukas, Muriel Kirkland, Onslow Stevens, William Janney, Russell Hopton, Edward Arnold and Elizabeth Patterson; "Her First Mate," the Slim Summerville-Zasu Pitts co-starring feature, with Una Merkel, Jocelyn Lee, George Marion, Warren Hymer, Henry Armetta and Berton Churchill; and "The Fiddlin' Buckaroo," starring Ken Maynard.

Ten-Star Cast

The other two completed pictures are "Shoot the Works," an elaborate musical extravaganza with a picked chorus of 50 unusually beautiful girls and a 10-star cast, including Mary Brian, Alexander Grey and Bernice Clair, Leo Carillo, Lilian Miles, Herbert Rawlinson, Bobby Watson, William Frawley and Jack Denny and his orchestra; and "S.O.S. Iceberg," which is in the final cutting stages.

"Take a Chance," another musical, from the Broadway success, is now in production, with James Dunn, Ginger Rogers, Lilian Bond, Cliff Edwards and a chorus of approximately 50. The other musical is "Lilies of Broadway," another stage success. A gigantic singing and dancing chorus supports the principals, who include June Knight, recent Universal capture from the New York stage, Neil Hamilton, Sally O'Neill, Dorothy Burgess, Mary Carlisle, George E. Stone, Oscar Apfel, Virginia Cherrill, Berton Churchill, Edmund Breese and Maude Eburne. E. A. Dupont is directing.

English Stars

R. C. Sherriff's adaptation of the H. G. Wells' thriller, "The Invisible Man," is also well under way with a majority of English stars in the cast. Claude Rains is the almost invisible leading man, with Una O'Connor and Merle Tottenham, both of "Cavalcade," Donald Stuart, Forrester Harvey, Gloria Stuart, Dudley Digges, Henry Travers, William Harrigan and Harry Stubbs prominently cast.

FRANK S. DITCHAM

John M. Stahl's vehicle, "Only Yesterday," which is also in production, is likely to establish a precedent for the extraordinary number of speaking parts. There are almost 100, most of them taken by front-rank stars. Already signed and at work are John Boles, Margaret Sullavan, the stage star, Benita Hume, Edna Mae Oliver, Bramwell Fletcher, Walter Catlett, June Clyde, Barry Norton, Arthur Hoyt, Onslow Stevens, Oscar Apfel, Marie Prevost, Franklin Pangborn, Betty Blythe and Robert McWade, to mention a few.

Universal will also release "A New Deal," the Bryan Foy independent production, which is now on the floor, with Myrt and Marge, the famous American radio team heading the cast.

Plans are complete for starting another half-dozen productions as soon as studio space is available.

ASK MR. EXHIBITOR!

Only ONE Opinion on This Film—— BIG BOX-OFFICE PROPOSITION

LOVE'S OLD SWEET SONG

Founded on Molloy's Immortal Ballad

by arrangement with BOOSEY & CO., Ltd.

What the Press says:

"SCORES A POPULAR BULL'S EYE"

"COMPREHENSIVE ENTERTAINMENT"

"SAFE PROPOSITION FOR THE MASSES"

"BIG EXPLOITATION POSSIBILITIES"

"NATURAL AND CONVINCING"

"DELIGHTFUL RUSTIC SCENES"

"RELIABLE ENTERTAINMENT"

BUTCHER - ARGYLE

Production

Produced at the Cricklewood Studios, on the Visatone Sound System working under patent licence from Marconi's Wireless Telegraph Co., Ltd.

Butcher's Empire Pictures

Butcher's Film Service Ltd.

Phone GERRARD 7282 — F. W. BAKER Managing Director — 175, WARDOUR ST. LONDON W.1 — Wires BUTCHILMS RATH LONDON

Hailing a Great N

UNIVERSAL

now bring you the first three great moneymakers for New Year release -- three pictures in widely different fields of entertainment, but each one offering the limit of popular appeal -- a human, romantic comedy-drama, the most lavishly produced and absorbing mystery-thriller of all, and a sparkling comedy from the inimitable Slim and Zasu . . . .

THE Laemmle studio of hits has been making big money for the industry for more than twenty-five years, but the Laemmle 1934 box office schedule is the greatest campaign in the company's history to give exhibitors financial security. That is why the trade shows of these three pictures DEMAND your PERSONAL attention . . . .

w Prosperity for 1934

ECRET OF THE LUE ROOM

sal's most baffling mystery — thriller ! !
with outstanding cast, including
EL ATWILL—PAUL LUKAS—GLORIA
RT—ONSLOW STEVENS—WILLIAM
EY—RUSSELL HOPTON—EDWARD
LD.

Trade Show

ESDAY (August 15th)
ce Edward Theatre,
lon, W.1, at 8-30 p.m.

DON'T BET ON LOVE

Brilliant romantic comedy-drama, starring Lew Ayres, Ginger Rogers, Shirley Grey, Merna Kennedy, Tom Dugan.

•

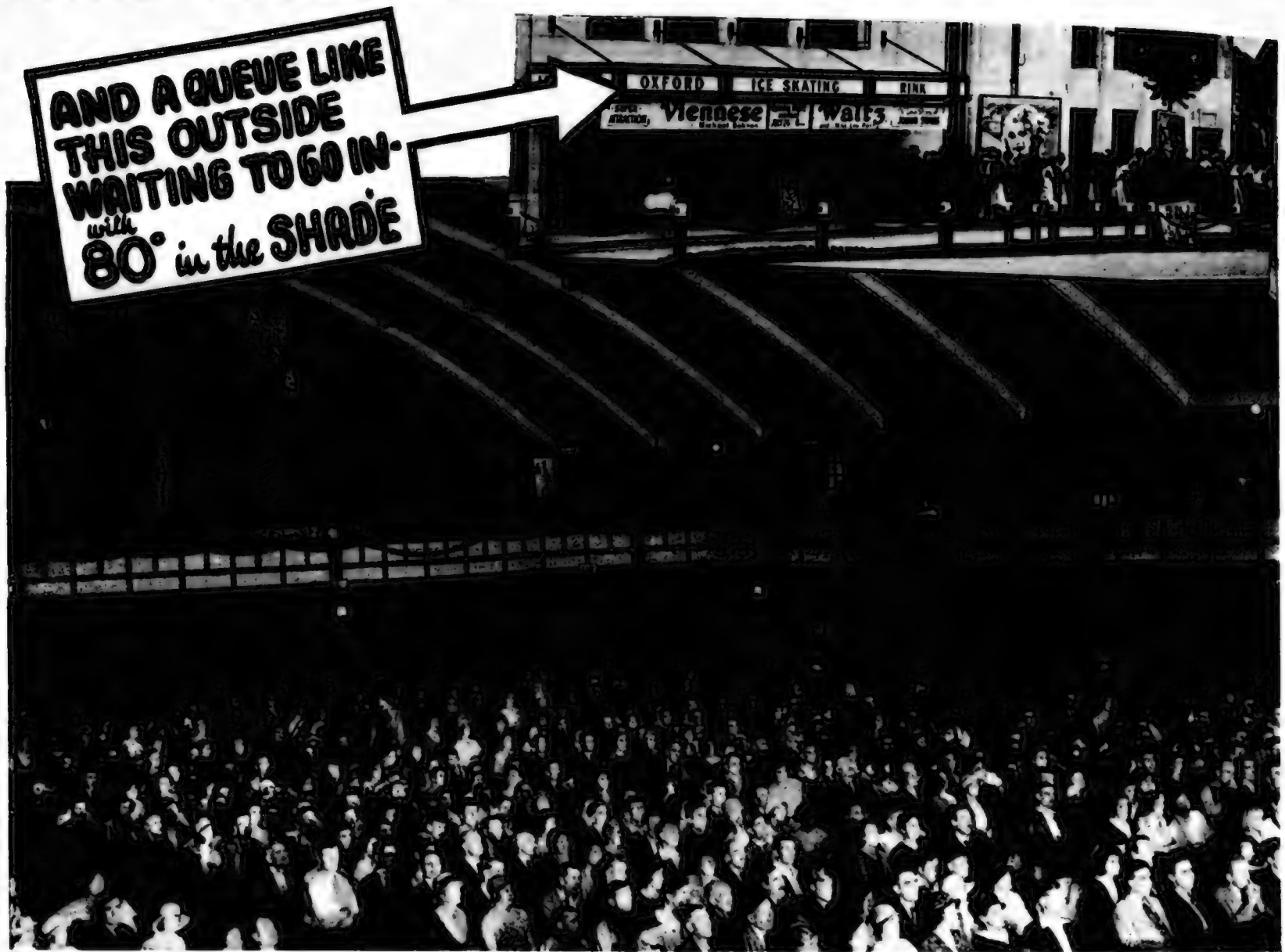
Trade Show

FRIDAY (August 4th)
Prince Edward Theatre,
London, W.1, at 3 p.m.

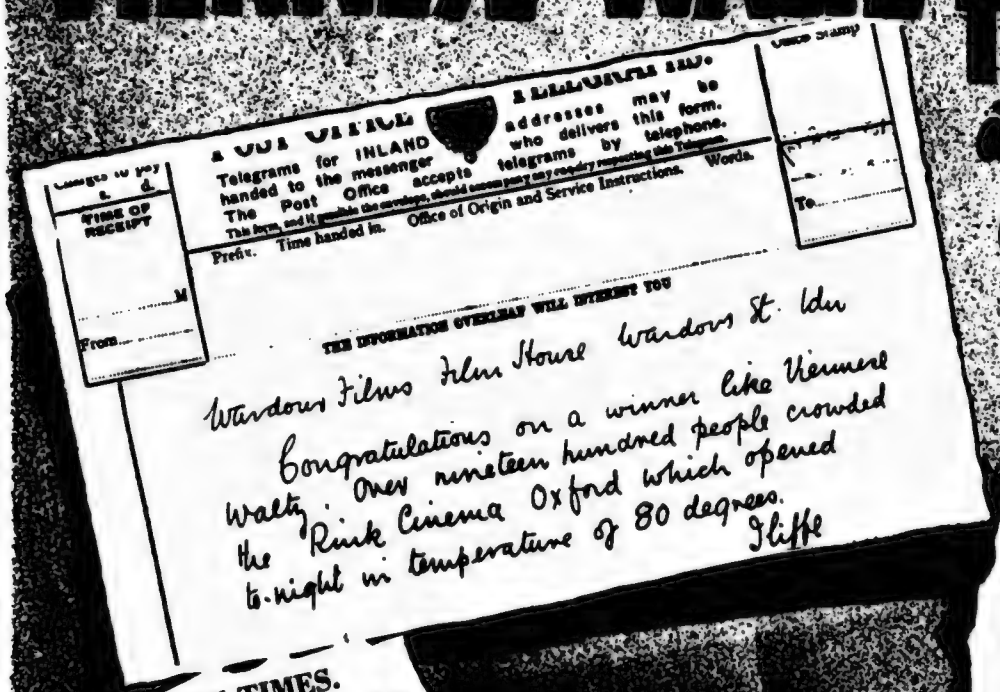
HER FIRST MATE

The greatest Slim Summerville-Zasu Pitts laughterpiece of them all, with superb comedy cast including Una Merkel, Warren Hymer, George Marion, Henry Armetta. WATCH for TRADE SHOW DATE!

WHAT WOULD YOU GIVE FOR A MOB LIKE THIS INSIDE YOUR THEATRE ?



"VIENNESE WALTZ" ATTRACTED THE CROWDS at the RINK CINEMA OXFORD!


Telegrams for INLAND
handed to the messenger
The Post Office accepts
addresses may be
who delivers this form.
telegrams by telephone.
Prefix. Time handed in. Office of Origin and Service Instructions. Words.
THE INFORMATION OVERLEAF WILL INTEREST YOU
Wardour Films Film House Wardour St. Ldn
Congratulations on a winner like Viennese Waltz. Over nineteen hundred people crowded the Rink Cinema Oxford which opened to-night in temperature of 80 degrees.
Iliffe

SUNDAY TIMES.

Next week at the Regal will be given Johann Strauss's love romance, "Viennese Waltz." Lovers of music should welcome this picture. It is a joyous and colourful film concerning the life of Johann Strauss. It shows the Vienna of the early part of the last century. Filmed with English dialogue and incorporating many of Strauss's most joyous compositions, it deals with his successes, his failures, and his love romance. It has pictorial and musical appeal. Picturesque scenes of old Vienna and the banks of the Danube serve as backgrounds to Strauss's music. Michael Bohner gives an admirable characterisation of Strauss, and Lea Parry, a Continental artist, who will be remembered for her success on the silent screen, plays the heroine.

"A joyous and colourful film concerning the life of Johann Strauss."
—Sunday Times.

"An enchanting story of Vienna."
—Daily Mirror.

"The Strauss fans will come trotting along for more." *—Sunday Despatch.*

"Strauss lovers are legion—the melodies never pall." *—The Daily Mail.*

"Life of Strauss, the Waltz King—with his lovely music."
—News of the World.

"Strongly recommended, especially to lovers of good music — beautifully rendered."
—Everyman.

BIP
PICTURES FREEMENTS
WARDOUR
THE EXHIBITORS' FRIEND

HERE'S THE PICTURE THAT "Brings Home the Bacon"

ANNOUNCING UNITED ARTISTS' "BIG FIVE"

DU ING the week following the holi- y, United Artists will present a rther five important pictures from eir impressive programme. ording to the announcement made Silverstone, include Ronald Col- st film for Samuel Goldwyn, the aited "The Masquerader"; two on Film Productions, "The Girl m's," and Charles Laughton in vate Life of Henry VIII"; d Dominions' latest Lynn-Travers nic, "Up to the Neck"; and the Samarang," a romantic idyll of Straits.

These, a by Murr man's la eagerly from Lo from M "The British s laughter unusual the Mal

Each by new liant li some o triumph All the bridge T "Sam 3 p.m. ture, la regions native A the lead rippling is claim muller. zans. A a Dutch The st forced t by pearl the "p daughter beautifu beat of wearing personal of a can ences no

the fi ings from United Artists' bril up of short features, including Walt Disney's latest cartoon

hows are to be held at the Cam- atre, W.C.2.

ng" starts the ball rolling at Tuesday, August 15. This pic- in the enchanting pearl-diving the Indian Ocean, introduces a nis in the person of Ahmang. g man. His six feet three of iseles and magnificent physique to eclipse even Johnny Weis ster Crabbe and the other Tar- Ahmang also is said to bring Jimmy Cagney to his acting.

is warmly romantic, with Ahman build his own personal fortune ving before he can hope to win " he most desires—the chief's And what a pearl! Sai-Yu is a ative girl only 17 years old. The alaysia is not conducive to much clothes, and Sai-Yu believed in mfort, even when acting in front a for the consumption of audi t of the equator!

It is cl imed that one of the most thrill ing high- ights of any picture ever made is the unde sea battle to the death between an enorm us man-killing shark and a giant octopus. The filming was done on the floor of the Indian Ocean by means of a special glass diving-bell, reinforced by steel bands.

With "Samarang" will be shown a Mickey Mouse feature, "Mickey's Good Deed"; "Screen Snapshot No. 34," and one of the world's sports thrills, "All's Wet that Ends Wet."

Lynn's Laughter Tonic

The same evening, August 15, at 8.45 p.m., Ralph Lynn will be seen in his latest laughter tonic from Ben Travers' brilliant pen, "Up to the Neck," the whole develop ment of which is said to be absolutely original and the result something entirely out of the ordinary. Mr. Lynn is seen at his funniest, with Winifred Shotter once again in the leading feminine rôle. Reginald Purdell, Frances Lister and Mary Brough are also in the cast. Direction is by Jack Raymond, who has been responsible for so many of B. and D.'s biggest successes.

Preceding "Up to the Neck," are "Screen Snapshot No. 35," "The Champions," a sports short; and Mickey Mouse in "The Mail Pilot," a rollicking yarn of the air mail.

Samuel Goldwyn's production of Ronald Colman in "The Masquerader" is to be screened on Wednesday, August 16, at 8.45 p.m.

A Week of Trade Shows

COLMAN, LAUGHTON, LYNN, HENSON AND MICKEY MOUSE

Colman's Dual Role

The story of "The Masquerader" is adapted from Katherine Cecil Thurston's famous novel and play, "John Chilcote, M.P." John Chilcote, estranged from his wife, Eve, is "going to the dogs" from drink and dissipation. Making a critical speech in the House of Commons, he collapses. Stumbling home then in the fog, he collides with his double, whom he installs in his place in the seat of government and his home. The strange problems of the wife and mistress trying to recognise in the newcomer a husband and a lover as Chilcote sinks lower and lower build up a terrifying climax. Colman plays the dual rôles, and with him are two leading women—Elissa Landi, playing as the wife, and Juliette Compton, stately, dark and beautiful, as the "other woman."

"The Masquerader" was adapted to the screen by Howard Estabrook, brilliant Motion Picture Academy medallist and scenarist of "Cimarron." Moss Hart wrote the dialogue. The screen play was adapted from John Hunter Booth's dramatisation of the novel by Katherine Cecil Thurston. It is produced and presented by Samuel Goldwyn.

Richard Wallace is said to bring to "The Masquerader" the same smooth, sensitive direction that characterised his work on "Shopworn Angel," "Seven Days' Leave," "The Right to Love" and "To-morrow and To-morrow." Finished late last season, Samuel Goldwyn held over "The Masquerader" as the ace with which to lead off in the 1933-34 season.

One of the most delightful of Walt Disney's coloured "Silly Symphonies" will be shown in the same programme as "The Masquerader." This is "Father Noah's Ark," which shows in Disney's inimitable way how the animals adapted themselves to the building of the ark. Some critics call this the best "Silly Symphony" yet.

Charles Laughton as Henry VIII

On Thursday, August 17, at 8.45 p.m., there comes a picture about which the Trade has shown acute interest ever since production started—Charles Laughton, supported by an exceptional cast, in "The Private Life of Henry VIII." This picture, directed by Alexander Korda, is the first from London Film Productions to be distributed by United Artists under their recent agreement, and it is confidently expected to prove a landmark in the history of British films.

It is said to rely less on its historical interest—although historically authentic—than on its wealth of comedy derived from the King's life and the intrigues of his court. Five of Henry's wives are shown, commencing with Anne Boleyn just before her execution at the Tower of London, and progressing through the reigns of Jane Seymour, Katheryn Howard and Anne of Cleves until, finally, Katherine Parr, his last wife, is shown "mothering" Henry when he is weak, lonely and broken.

Fresh from his several Hollywood triumphs, Charles Laughton fulfils a long ambition in playing the rôle of Henry VIII. With his own beard grown for the film, he bears an astounding physical resemblance to many of the existing portraits of the Tudor monarch, and he prepared for the rôle by spending many weeks in historical research for Henry's mannerisms, gestures and peculiarities of speech. One may confidently expect this to be Laughton's greatest performance—which is saying something!

Box-office Appeal

The cast supporting Charles Laughton is long and well studded with box-office names. The various wives are played by Binnie Barnes, Elsa Lanchester (who, of course, is Mrs. Laughton in private life), Merle Oberon and Wendy Barrie (two of the London Films' 1932 "discoveries," who scored in "Wedding Rehearsal"), and Everley Gregg. Lady Tree is featured as Henry's old nurse; Robert Donat appears as Culpeper; Franklin Dyall as Cromwell; John Loder as Peynell; William Austin as the Duke of Cleves, and Claud Allister as Cornell. Others with important parts include such able players as Laurence Hanray, John Turnbull, Frederick Cully, Gibb McLaughlin, and Sam Livesey.

The technical staff is on the same high plane. Alexander Korda's directorial skill made him famous in Hollywood, and since he came to England he has been responsible for big successes like "Service for Ladies" and "Wedding Rehearsal." Vincent Korda designed the many magnificent period sets, and the photography is by Georges Perinal, whose lighting and camerawork in Rene Clair's famous films aroused world-wide interest by its originality.

Henry VIII himself wrote the music and lyrics which will be heard in the film!

A Disney Masterpiece

Along with "The Private Life of Henry VIII" there will be screened two more of Disney's masterpieces. "Three Little Pigs" is a Silly Symphony of three pigs and a wolf, telling in delicious vein of two careful pigs and one serious fellow, who is prig as well as pig and continually says, "I told you so." "Mickey's Gala Premiere," which raised the lay Press critics to new heights of enthusiasm last week, is probably the biggest box-office cartoon ever made. It shows a fashionable premiere of a Mickey Mouse picture at Sid Grauman's Chinese Theatre. A score and more of popular stars are shown in caricature attending the premiere, arriving in their glittering cars with searchlights trained on them, and rolling in their seats at Mickey's antics on the screen. Marie Dressler, Wallace Beery, Eddie Cantor, Charles Chaplin, Douglas Fairbanks, Harold Lloyd, the Four Marx Brothers, Greta Garbo, Joan Crawford, Mae West, Clark Gable, "Schnozzle" Durante, Buster Keaton, Laurel and Hardy, Will Rogers, Joe E. Brown, Maurice Chevalier, the three Barrymores, Bert Wheeler, Robert Woolsey, George Arliss, Adolphe Menjou, Harry Langdon, and the Keystone Kops, including Chester Conklin, Mack Swain, Ford Sterling, and Ben Turpin, are amongst the celebrities cartooned with Disney's brilliant artistry, as easily recognisable as their photographs. Audiences will love "Mickey's Gala Premiere."

Paris in the Nineties

Then, to wind up this exceptional United Artists' week, "The Girl from Maxim's" will be screened on Friday, August 18, at 8.45 p.m.

Three of England's greatest comedians—George Grossmith, Leslie Henson and Stanley Holloway—appear together in this delightful film of the Gay "Nineties," and the feminine lead is played by vivacious Frances Day. Others who feature prominently are Lady Tree, Evan Thomas, Desmond (Monocled Boxer) Jeans, and Gertrude Musgrove.

It is probably safe to say that no gayer film than "The Girl from Maxim's" has ever been made. Besides the catchiest of music and delightful songs, it will contain the stimulating dances of the period. Two of these dances, the Maxixe and the Can Can, will be seen carried out exactly as they were in Paris in 1904. The Maxixe, the tune of which is probably the gayest and most compelling ever composed, will be danced by some 20 beautiful dancers led by Frances Day and Leslie Henson, in the fascinating costume of the period. The Can Can, which is to-day danced at the Bal Tabarin in Paris, will be danced by another dancing troupe led by one of the most brilliant exponents of this favourite dance of "The Naughty Nineties." The particular version of this dance to be seen in "The Girl from Maxim's" is one of the most sensational ever filmed. The leader does the extremely dangerous and daring "falling splits."

Hilarious Complications

The story tells of a doctor who meets a girl from Maxim's when he is on a visit to Paris, and explains the association to his jealous wife by a series of lies which land everyone concerned into serious complications. All critics agreed it was hilariously funny when it had a brilliant and successful premiere recently at the Marignan Cinema in Paris. Alexander Korda directed, and Georges Perinal was responsible for the photography.

The supporting features on this occasion are Mickey Mouse in "Mickey's Mechanical Man," "Screen Snapshot No. 36," and a sports thrill, "Good Old Winter Time."

For each of the evening shows tickets will be numbered and seats reserved.

Scenes from THE MASQUERADER, in which Ronald Colman plays a dual role. The film is adapted from the Katherine Cecil Thurston play, "John Chilcote, M.P." Elissa Landi and Juliette Compton play the two feminine roles. THE MASQUERADER will be Trade shown next Wednesday evening.

PARAMOUNT HIT

BING CROSBY CAN CROON AND CROON DELIGHTFULLY... JACK OAKIE GIVES A HUMOROUS PERFORMANCE... MARY CARLISLE HAS EVERYTHING... BURNS AND ALLEN SHOW HOW EASY IT IS TO GET A LAUGH.

KINEMATOGRAPH WEEKLY

A FAST-MOVING AND LIVELY PIECE OF WORK WITH DELIGHTFUL MUSIC, SQUADS OF PRETTY GIRLS AND PLENTY OF ROMANCE.

DAILY FILM RENTER

COLLEGE HUMOR

Paramount Pictures

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box Office Angle.
Best of Enemies (Fox)—American.	70 min. (A)	Buddy Rogers, Marion Nixon, Joseph Cawthorn.	Romantic comedy drama, set in a picturesque atmosphere. Simple sentiment adequately balanced by bright humour.	Safe two-feature booking for the majority. Slight juvenile appeal.
Contraband (Beacon)—American.	58 min. (A)	Dorothy Sebastian, Don Alvarado.	Naive story of revolutionary plot in South American republic, with undistinguished acting.	Moderate melodrama for the masses.
Disgraced (Paramount)—American.	64 min. (A)	Helen Twelvetrees, Bruce Cabot, William Harrigan.	Sex drama, with quite a good story, the possibilities of which are quietly seized by the competent cast. Feminine appeal strong, and atmosphere good.	Good average two-feature booking. Unsuitable for children.
Early to Bed (W. & F.)—German.	80 min. (U)	Heather Angel, Fernand Graavey, Edmund Gwenn.	Simple romantic comedy which presents a pleasing variation of an old theme. Delightful performances by star, intriguing situations, pretty sentiment, droll humour, and good directorial work and atmosphere.	Good average programme booking particularly for good class halls. Harmless for children.
Flaming Signal, The (Famous Films)—American.	60 min. (A)	John Horsley, Marceline Day, Flash, the Dog.	Ingenuous romance of the South Seas, with simple thrills and popular dog interest. Useful cast and adequate presentation.	Fair average support for the masses. Hardly suitable for children.
Gambling Ship (Paramount)—American.	68 min. (A)	Cary Grant, Benita Hume, Jack La Rue.	Vigorous romantic drama with a gangster background. Good work by strong cast and effective treatment and presentation.	Good average programme booking. Unsuitable for children.
*Hearts of Oak (International Prod.)—British.	45 min. (U)		Documentary drama, a vivid record of the Battle of Zeebrugge. Simple story holds together authentic detail and gives purpose to the patriotic narrative.	Good speciality booking. Strong juvenile appeal.
*I Was a Spy (W. & F.)—British.	90 min. (A)	Madeleine Carroll, Herbert Marshall, Conrad Veidt.	Espionage melodrama, an authentic war document, brilliantly presented and sincerely characterised. Emotional appeal slight, but spectacle and detail superlative.	Excellent box office attraction. Should prove safe for juveniles.
*Love Nest, The (Wardour)—British.	68 min. (A)	Gene Gerrard, Camilla Horn, Nancy Burne.	Piquant farcical comedy, neatly fashioned in the popular Elstree mould. Clever opening superseded by conventional subsequent treatment, but good team work keeps the entertainment bright.	Good light booking. Harmless for children.
*Love's Old Sweet Song (Butcher)—British.	79 min. (A)	John Stuart, William Freshman, Joan Wyndham.	Sentimental melodrama, a popular mixture of the simple and sophisticated suggested by the famous ballad. Straightforward direction, good cast, and pictorial appeal.	Popular programme booking. No particular appeal to children.
*Meet My Sister (Pathe)—British.	69 min. (A)	Clifford Mollison, Constance Shotter, Enid Stamp-Taylor.	Farcical comedy, an unpretentious picture rich in bright, typically English, humour. Neat story, excellent team work, and slick direction.	First-rate comedy booking for all classes.
Midnight Mary (M-G-M)—American.	73 min. (A)	Loretta Young, Ricardo Cortez, Franchot Tone.	Gangster melodrama, an old story made new by clever technical work, strong performance by popular star and good support. Atmosphere excellent.	Good average booking for the masses. Unsuitable for children.
My Lips Betray (Fox)—American.	80 min. (A)	Lilian Harvey, John Boles, El Brendel.	Picturesque Ruritanian romance, the light, simple story of which is elegantly and expensively dressed. Pleasing portrayals by stars, delicate sentiment, pleasing tunes and brilliant photography.	Pleasing light booking, with undeniable box office potentialities. Safe for juveniles.
Phantom Thunderbolt (Gaumont-Ideal)—American.	65 min. (U)	Ken Maynard, Francis Lee.	Simple story of cowboy's attempted clean-up of a small town. Mild humour, adequate action and convincing character drawing.	Popular Western offering. Good for juveniles.
*Prince of Arcadia (W. & F.)—British.	78 min. (A)	Carl Brisson, Margot Grahame, Ida Lupino.	Pleasant musical comedy with tuneful score, good technical work and bright and engaging performance by star. Piquant situations and bright humour.	Attractive light booking, with strong star pull. Safe for children.
Sing, Sinner, Sing (P.D.C.)—American.	63 min. (A)	Paul Lukas, Heila Hyams, Donald Dillaway.	Gangster melodrama with a strong and appealing sacrificial love theme. Story somewhat sordid, but put over by human characterisation, diverting backgrounds, and sound direction.	Good average booking for popular halls. Unsuitable for children.
*Strictly in Confidence (First National)—British.	43 min. (A)	James Finlayson, Betty Amann, Reginald Purdell.	Comedy of hotel crooks, with stereotyped knockabout situations, which are put over fairly well by the cast.	Quota comedy booking for industrial halls. Harmless to children.
*This Week of Grace (Radio)—British.	92 min. (U)	Gracie Fields, Henry Kendall, Frank Pettingall.	Broad romantic comedy with music, which rings the changes successfully on an evergreen theme. Great performance by star, first-class support, and excellent staging.	Outstanding box office attraction. Great stuff for the youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Prince of Arcadia

W. and F. British (A). Directed by Hanns Schwarts. Featuring Carl Brisson, Margot Grahame and Ida Lupino. 7,100 feet. Released February 19, 1934.

PLEASANT innocuous musical comedy, the slight story of which is coloured with lively piquancy. The development is unhurried, but tuneful music, sophisticated romance, popular comedy, and intriguing settings successfully combine to keep the entertainment at a diverting level.

Carl Brisson shapes quite well in the lead, and his performance not only knits the picture together, but, with his fan appeal, furnishes it with a strong box-office angle.

One of the most prominent and popular features is the particularly tuneful music, which is recorded and reproduced with exceptionally good quality.

Story.—The Prince of Arcadia, a gay young fellow, is compelled to abdicate by his people. While on his way to the Riviera, chance throws him into the flat of Mirana, an attractive young woman, and a storm prolongs his stay.

Later, he learns that Mirana, whose morals he had reason to question, is an exiled actress who had threatened his life. She, however, finds a way to win his favour, and when he discovers that his doubts as to her moral character are unfounded, and that his fiancé, a princess chosen by the ex-queen, prefers a career to matrimony, his intrigue with Mirana turns to true romance.

Acting.—Carl Brisson is a manly hero, acts naturally, adds charm to the piquant situations, and makes the most of his modest vocal ability. Margot Grahame is a trifle too coy as Mirana, and the camera fails to do her justice, but Ida Lupino, Annie Esmond, and Peter Gawthorne are bright in supporting rôles.

Production.—Although the tempo of this picture is leisurely, tuneful music and good camera work allow the story to unfold evenly and to avert dull patches. The romantic sequences are gaily tinged with sex, and the star succeeds in giving them point without diminishing the appeal, which is universal. The staging, helped by good photography, displays ingenious economy, and the songs, effectively orchestrated, are particularly pleasing to the ear. The entire film is unpretentious in character, but its soothing airiness, melody, and popular star enable it to provide safe and sound light diversion for the majority.

Settings and Photography.—The modern Ruritanian atmosphere is effective, the sets are appropriate, and the camera work sound.

Points of Appeal.—Star, light, amusing and intriguing story, adequate characterisation, tuneful score, good camera work and pleasant atmosphere.

Meet My Sister

Pathé. British (A). Directed by John Daumery. Featuring Clifford Mollison, Constance Shotter and Enid Stamp-Taylor. 6,300 feet. Release date not fixed.

FARCICAL comedy, an unpretentious picture which rises above the limitations of its staging and produces capital light entertainment through the excellence of the team work and the ability of the director to keep things well on the move. The amusing complications furnished by the plot are handled with lively and infectious dexterity, and the situations which accrue combine romance and humour in most agreeable proportions.

A first-rate comedy booking, one that will kill two birds with one stone, make a happy selection for any programme, and also help to complete quota.

Story.—Lord Victor Wilby has trouble casting off his mistress, Lulu, before he can marry Helen, an American heiress. He discovers Joan Lynton in his bed on returning home unexpectedly, and learns that she had been put there by Pogson, his butler, because she had been drenched in a storm while serving him with a bill.

Lulu anonymously informs Helen's father, and when the irate gentleman arrives on the scene Victor tells him that Joan is his sister. Following this, Lulu poses as another sister, and the plot thickens when Christine, his real sister, an elderly straight-laced spinster, arrives on the scene. The disentanglement provides the fun, which is maintained at a steady tempo until Victor and Joan realise that they love each other; Helen marries the man of her choice, and her father finds his affinity in Lulu.

Acting.—Clifford Mollison's engaging asininity makes him an excellent selection for the rôle of Victor, and he gaily trips through the film wooing and making whoopee. Constance Shotter is a delightful Joan, Enid Stamp-Taylor is a sophisticated and volatile Lulu, Fred Duprez is good as Helen's father, Frances Dean is adequate as Helen, and Helen Ferrers is excellent as Victor's straight-laced sister.

Production.—This comedy has a neat story, and its complexities are given just the right treatment by the attractive cast and competent director. No time is wasted, and from the word go really bright situations follow in rapid succession, culminating in hilarious finale.

There have been more ambitious productions than this, but few have provided more satisfying light entertainment, entertainment typically English in its humour and romance, and attuned to the tastes of all classes.

Settings and Photography.—The settings are restricted to interiors, but the backgrounds are tasteful, and good camera work results in smooth movement.

Points of Appeal.—Bright story, captivating and competent cast, speedy movement, lively situations, smart dialogue, and good treatment.

I Was a Spy

W. and F. British (A). Directed by Victor Saville. Featuring Madeleine Carroll, Herbert Marshall and Conrad Veidt. 8,100 feet. Released November 20, 1933.

ESPIONAGE melodrama, the action of which takes place in a Belgian town invaded by Germans. The story, based upon actual experiences of one, Martha McKenna, is a trifle obvious, but, nevertheless, leads to strong suspense and thrilling situations.

The development is perhaps a little lacking in the driving force of real emotionalism, but the brilliance of the spectacle and the sureness of the characterisation compel vital interest and promote strong, popular entertainment. A picture, with an irresistible title and cast, which is destined to score a box-office bull.

Story.—Martha Knockhaert, a Belgian woman, is compelled to nurse the German wounded. Her natural feelings respond to their sufferings, but her hatred for the enemy prompts her to become a spy, and she joins forces with a compatriot, Stephan, a hospital orderly.

For the good of the cause, she reluctantly gives herself to a German commandant, although in love with Stephan, but her sacrifice does not save her from ultimate arrest. She and Stephan are charged before a Court-martial with espionage, and sentenced to death. Stephan faces the firing squad, but Martha languishes in prison until English troops bring her freedom.

Acting.—Madeleine Carroll is rather cold as Martha, but her restrained performance and appealing personality are, nevertheless, effective; Herbert Marshall is adequate as Stephan, Conrad Veidt is vital and convincing as the Commandant, and Gerald du Maurier, Edmund Gwenn, Donald Calthrop, Eva Moore and Anthony Bushell are able members of a powerful supporting cast.

Production.—The director, Victor Saville, earns full praise for the manner in which he has built up atmosphere, handled the crowds, and put over the thrilling spectacle. His treatment of the emotional side of the story, the conflict between the heroine's desire to help both the wounded and the Allies, and the restrained love between her and Stephan, however, is a trifle lacking in the human touch.

Still, as a spectacle alone the film commands unstinting attention, and it is on this score and the irresistible power of the title and cast that it will muster full strength at the box-office, and present the exhibitor with not only a quota picture, but one that can hold its own with the best.

Settings and Photography.—The Belgian town in which the action takes place is convincingly re-created, the detail is painstaking, the efforts of the hero and heroine to avoid detection paves the way to strong suspense, while a scene depicting the destruction of a German church parade by Allied aircraft, is thrilling spectacle at its best. The ending is perhaps a trifle inconclusive, but its effect is soothing. Lighting and photography are excellent.

Points of Appeal.—Title, cast, intriguing story, subdued emotional interest, brilliant execution, excellent atmosphere, moving spectacle, strong cast, and skilful direction.

Gambling Ship

Paramount. American (A). Directed by Louis Gasnier and Max Marcin. Featuring Cary Grant, Benita Hume and Jack La Rue. 6,277 feet. Released January 29, 1934.

A VIGOROUS romantic drama, with a gangster background, a picture which delves into a new and exhilarating racket. The story is conventional in development, but it has punch, vital characterisation, and spectacle, and it is these essential attributes which lift it into the realms of safe, popular entertainment. Good average programme booking, with star pull.

Story.—Ace Corbin, a gangster, decides to desert the racket and take a long vacation. On the train journey to the coast, he meets and falls in love with Eleanor La Velle, an attractive girl, but conceals his identity.

She happens to be the girl friend of Joe Burke, another racketeer, and also conceals hers, but the truth comes out when Burke, owner of a gambling ship, nearly put out of business by Pete Manning, Corbin's old rival, solicits Corbin's aid. Corbin, however, puts Manning where he will trouble him no more, and the convenient death of Burke leaves him free to marry Eleanor.

Acting.—Cary Grant is always at ease as Corbin, and displays power and effrontery. Benita Hume invests the rôle of Eleanor with charm and polish, Jack La Rue has all the equipment of the ruthless gangster as Manning, Arthur Vinton is good as Burke, and Glenda Farrell and Roscoe Karns are the most prominent of a good supporting cast.

Production.—Although no attempt has been made to disguise the development of the obvious story, the incidents and situations have a power and vitality which compel interest. The romantic theme is intriguing, and the rough stuff is put over with punch and spectacle.

The morality of the play may be open to question, but the convincing acting of the principals and the shrewdness of the direction, enable this angle to be completely forgotten. The film makes a sure appeal to the masses, and should have no difficulty in proving a satisfactory general booking proposition.

Settings and Photography.—The staging and detail are very good, the action on the gambling ship, which is a floating night club, is brisk, while the destruction of the vessel allows the proceedings to end on a satisfying and spectacular note. Lighting and photography are very good.

Points of Appeal.—Strong story, powerful characterisation, colourful and spectacular treatment, popular romance, crisp humour, and excellent atmosphere.

This Week of Grace

Radio. British (U). Directed by Maurice Elvey. Featuring Gracie Felds, Henry Kendall and Frank Pettingell. 8,345 *feet. Released October* 16, 1933.

BROAD romantic comedy with music, a picture bringing the obvious but popular humour of the music-hall to the screen, and putting over the evergreen comedy situations with an elaboration, skill and enthusiasm that call for the highest commendation. Gracie Fields, who has never looked more attractive, nor worked with greater effect, draws liberally from her repertoire, and contributes a versatile performance which is in itself a great entertainment.

She is, however, backed up by a sound team of experienced players, and has in Maurice Elvey a director who knows his job backwards, and it is the first-class combination of talent, experience and ambitious staging that makes the film a star and general attraction of the first box-office magnitude.

Story.—The eccentric Duchess of Swinford is dissatisfied with the way in which her step-sister, Lady Warmington, is running her estate, and supplants her by Gracie Milroy, a factory girl. Gracie, her father and mother, and brother Joe, take possession of the ancestral castle and soon give Lady Warmington, her son Clive, and the aristocratic neighbours something to think about.

Gracie and Clive eventually fall in love, but a slight misunderstanding, fostered by Clive's ex-fiancée, causes her to leave after the marriage ceremony. However, they are eventually reconciled, and the story ends on a happy note.

Acting.—Gracie Fields puts up a versatile and tireless performance as Gracie, and whether singing, gagging, miming, or romancing, shows herself to be a master of every department, and consolidates her position as England's premier entertainer.

Frank Pettingell as Gracie's father, Douglas Wakefield as the half-wit brother, Joe, and Vivian Foster as a comedy curate, furnish the capital supporting team, while Henry Kendall, John Stuart, Minnie Rayner and Nina Boucicault bring their experience to bear and are resourceful in minor rôles.

Production.—The story, which relies on the never-failing device of contrasting high and low life for its entertainment, is pitted with conventional jokes and situations, but such is the resourcefulness and versatility of the star, the soundness of the team work, the experience displayed by the producer, and the ambitiousness of the production, that the gags, situations, and touches of burlesque register with a newness that compels laughter and makes for clean, honest, popular entertainment.

Once the theme is firmly established, the film is perhaps a trifle long in reaching a climax, but the star, ever at hand, slips quickly into the breach when the entertainment is in danger of flagging, with a fresh card up her sleeve, and successfully staves off possibility of dull patches.

Settings and Photography.—No expense has been spared to establish essential contrast, delightful exteriors give scope to the development, while the song numbers, every one a certain winner, are rendered in the star's own inimitable way and fit logically into the action. Lighting and photography are particularly good.

Points of Appeal.—Brilliance, assurance, versatility, and popularity of star, artless but amusing story, homely humour, excellent supporting cast, resourceful direction and excellent presentation.

Hearts of Oak

International Productions. British (U). Directed by M. A. Wetherell and Graham Hewett. Featuring Frank Cellier and Hilda Sims. 4,500 *feet. Release date not fixed.*

DOCUMENTARY drama, a record of the greatest of all the British naval feats, the attack on Zeebrugge, which took place on St. George's Day, 1918. The picture, which is charged with patriotism, is ingeniously culled from material taken from the Imperial War Museum, charts, models, and excerpts from the original Zeebrugge film, and is held together by a naïve, but purposeful story. As a chronicle of British endeavour, it is an unpretentious but praiseworthy effort, and, provided that it is suitably exploited, it should make a strong appeal to the young and old alike.

Production.—M. A. Wetherell and Graham Hewett have handled their material cleverly, and swiftly get down to facts in their presentation of the work, courage and efficiency that went to the successful storming of Zebrugge, on the memorable St. George's Day in 1918. The simple story, which purports to show the futility of war but the necessity of keeping up an adequate navy, furnishes the document with popular presentation, and lucid commentary makes it possible for all to appreciate the significance of the encounter. The photography is occasionally dark, but appropriate sound effects and music heighten the dramatic effects of the actual battle scenes.

Points of Appeal.—Arrangements are being made with local British and Naval Leagues, and providing the exhibitor avails himself of the exploitation possibilities, the film should meet with the success it deserves. Particularly appropriate for Armistice screening.

My Lips Betray

Fox. American (A). Directed by John Blystone. Featuring Lilian Harvey, John Boles and El Brendel. 7,288 *feet Released December* 3, 1933.

PICTURESQUE Ruritanian romance with music, which glides pleasantly along, enchanting the eye and ear. The producer, in concentrating upon pictorial effect, rather tends to neglect the light story, but such is the attractiveness of the star, the appeal of the music, the lavishness of the decor and the brilliance of the photography that the phantasy nevertheless carries the audience into a happy land of make-believe and intrigue with its innocuous delights. Refreshing and appealing light entertainment, the star, title and staging of which furnish strong box-office angles.

Story.—Lili, a cabaret singer, is given a lift by Stigmat, King Rupert's chauffeur, and is immediately presumed by the people to be the monarch's mistress. Mamma Watcheck, Lili's wily landlady, forces her to "cash in" on the rumour, and she soon becomes the rage of the town. Rupert eventually learns of the rumour and attempts to woo Lili under an assumed name. Their friendship soon ripens into romance, but the fact that his country demands that he makes a rich marriage prevents Rupert from revealing his identity and openly declaring his love. However, oil is eventually discovered in the land, and the promise of wealth leaves Rupert free to follow the dictates of his heart.

Acting.—Lilian Harvey is a dainty and captivating Lili, sings sweetly and dances delightfully; John Boles exercises his fine voice all too seldom, but, nevertheless, makes a dignified and romantic lover; Maude Eburne is clever as Mamma Watcheck; El Brendell is droll as Stigmat; and Henry Stephenson is excellent as the chancellor.

Production.—John Blystone's technical direction is brilliant, and he cleverly establishes the right atmosphere, but his treatment does not mix quite enough spice with the sugar, and there is a feeling that a little more piquancy would have helped to conceal the lightness of the story. The refreshing artlessness of the romance, the charm of its central characters, its melodious developments and the superlative luxury and colour of its atmosphere, however, make a welcome change from sex and reality, and give the picture inestimable general appeal.

Settings and Photography.—The Ruritanian atmosphere is perfect in its colour and composition, the interiors combine lavishness with good taste, the dresses and costumes are picturesque.

Points of Appeal.—Intriguing subject, simple, appealing story, popular romance, naïve comedy, attractive cast, brilliant stage craft, and tuneful numbers.

Best of Enemies

Fox. American (A). Directed by Rian James. Featuring Buddy Rogers, Marian Nixon and Joseph Cawthorn. 6,528 *feet. Release date not fixed*

ROMANTIC comedy drama, picturesquely staged with a simple story, the transparency of which is partly cloaked by amusing by-play, furnished by Joseph Cawthorn and Frank Morgan, and the freshness of the sentiment engagingly interpreted by the young stars. The strength of the entertainment lies in its artlessness, and, despite its leisurely tempo, it should make a safe two-feature programme proposition for the majority.

Story.—Strong enmity exists between William Hartman, a hypocritical prohibitionist, and Gus Schneider, owner of a beer garden. Hartman gloats when Schneider is forced to sell out and return to Germany, and their hostility is forgotten until many years later when Hartman's son, Jimmy, goes to Germany to study music, and falls in love with Schneider's daughter, Lena. It is then revived, but the marriage of the young folk leads to a temporary reconciliation between the enemies.

Acting.—Buddy Rogers makes a return to the screen as Jimmy, and plays the youthful hero with charm and sincerity, and Marian Nixon is a dainty Lena, but it is Joseph Cawthorn and Frank Morgan, both clever character actors, as Schneider and Hartman respectively, who hold the entertainment together with their bright and clever bickering.

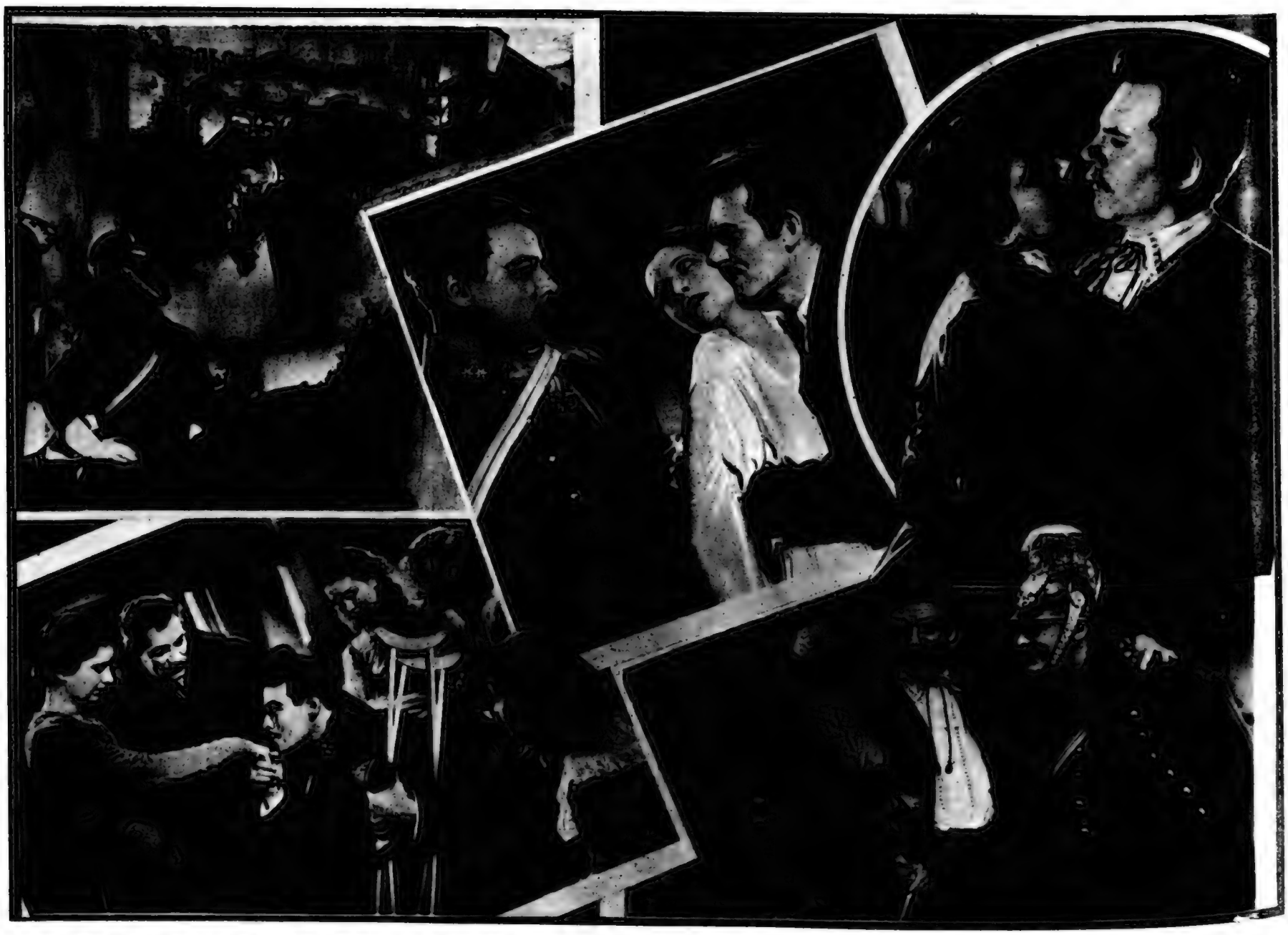
Production.—Although the story is so obvious that the reconciliations that take place in the last reel can be anticipated in the first, good characterisation, decorative treatment, and smooth development successfully combine to maintain the pretty and amusing entertainment at an even and diverting tempo.

The action, which takes place between the establishment and repeal of prohibition, covers plenty of territory, most of which is picturesque, and the restrained but effective use of music, completes the pleasant illusion.

Settings and Photography.—The happy days before prohibition are suggested by good detail, while the scenes in Germany, most of which take place in a beer garden, are picturesque. Lighting and photography are good.

Points of Appeal.—Star and supporting cast, bright humour, simple romance, colourful atmosphere, and appealing sentiment.

"STORM AT DAYBREAK"



Walter Huston, Nils Asther and Kay Francis in STORM AT DAYBREAK, with C. Henry Gordon, Phillips Holmes and Jean Parker, which M-G-M is screening at the Palace at 8.45 this (Thursday) evening

Disgraced

Paramount. American (A). Directed by Erle C. Kenton. Featuring Helen Twelvetrees, Bruce Cabot and William Harrigan. 5,700 *feet. Released December* 25, 1933.

DRAMA of illicit love which gains some point through the honesty of its characterisation and the smoothness and understanding displayed in the directorial treatment. The ending is a trifle abrupt and vague, but it, nevertheless, brings a satisfactory termination to the emotional interest which builds up sure feminine appeal.

The acting of a strong cast is praiseworthy and the technical work is well up to recognised standards. Good average two-feature programme booking.

Story.—Gay Holloway, an attractive mannequin, motherless daughter of Captain Holloway, a police officer, attracts Kirk Underwood, a wealthy youth, and such are his methods of seduction that she becomes his mistress under the promise of marriage. When she learns that his promise will never be fulfilled, she attempts his life, and he locks her in the cupboard of their love-nest and calls the police.

By a strange coincidence, Captain Holloway arrives to investigate, and when he learns the truth he shoots Kirk dead. Gay confesses to the crime, but Holloway, by re-enacting it, convinces the authorities of the truth, and places himself at the mercy of the jury, their decision being left to the imagination of the audience.

Acting.—Helen Twelvetrees is sensitive and convincing as Gay, and makes the character's almost unbelievable lack of worldly knowledge plausible. Bruce Cabot has an easy manner with him and makes the rôle of Kirk live, William Harrigan displays strength and humanity as Holloway, and Adrienne Ames and Ken Murray are the most prominent of the strong supporting cast.

Production.—The threads of the story are swiftly gathered up at the start, and the pardonable fall of the heroine is painted in realistic and human colours, but once the proceedings take a more conventional dramatic turn the sentiments are not quite so sincere.

Still, as a commentary on a prominent phase of modern life, the film can more than hold its own, and it contains strong situations and emotional appeal, both of which find forceful expression through the quality of characterisation.

Settings and Photography.—Delightful interiors, elegant mannequin parade scenes, and a brief but effective court scene provide adequate and realistic backgrounds, while lighting and photography are first class.

Points of Appeal.—Good sex story, capable characterisation, human interest, skilful direction and convincing atmosphere.

The Love Nest

Wardour. British (A). Directed by Thomas Bentley. Featuring Gene Gerrard, Camilla Horn and Nancy Burne. 6,222 *feet. Release date not fixed.*

PIQUANT, farcical comedy, neatly fashioned in the familiar but popular Elstree mould. The opening is positively brilliant, but the ingenuity and inspiration displayed are not fully sustained, and the more conventional treatment which follows causes the subsequent situations and the dénouement to suffer a little in contrast. However, the diverting plot, catchy music and songs, adequate team work and excellent staging combine to keep the entertainment bright and cheerful, and the film, in its entirety, offers acceptable light diversion.

Story.—Gene, a prospective bridegroom, decides to spend the night before his wedding alone in his new home, a love nest furnished on the instalment plan. His peace, however, is disturbed by Fifi, an attractive neighbour with a jealous husband, who had foolishly allowed herself to be locked out in the rain. She insists upon spending the night with him, and the unconventional proceeding soon comes to the notice of her husband, Gene's bride, Angela, and her tough mamma.

Things look definitely black for a time, but Angela loyally smooths out the tangle by telling everybody that it was she and not Fifi who had spend the night in the love nest, and wedding bells bring the story to a happy close.

Acting.—Gene Gerrard is a trifle too facetious and self-confident as Gene, and, by refusing to leave the centre of the screen and give Camilla Horn, Nancy Burne, Amy Veness, and the rest of the attractive and competent supporting team a chance to shine fully, throws the play slightly out of balance and prolongs its development.

Production.—The proceedings open with a bang, and for the first few hundred feet the film shapes like a certain winner, but the selfishness of the star and the handicap of incessant and not too bright dialogue soon make their weight felt, and the comedy, although still gay and piquant, fails to finish in the front rank. Notwithstanding this, however, it bears the mark of popular success.

Settings and Photography.—The theme is swiftly established by rapid, clever dissolves, depicting the building and furnishing of the love nest, and the same technical skill and artistic presentation are displayed throughout. The original technical work, accompanied by perfect music, is one of the film's most prominent and successful features.

Points of Appeal.—A conventional but popular and amusing story, pleasing romance, bright situations, good cast, and excellent staging.

Contraband

Beacon. American (A). Directed by Raymond Wells. Featuring Dorothy Sebastian and Don Alvarado. 5,225 *feet. Release date not fixed.*

THIS naïve melodrama concerning a revolutionary plot in a South American border republic is unsophisticated to the point of ingenuousness, and its main appeal must be to exhibitors who cater for the masses. All the stock "thrills" and situations are crowded in—including the last-minute rescue of the hero from a firing squad, a car chase in which one machine is hurled over a cliff, and a horse race. There can be no complaint on the grounds of lack of action.

Story.—Hernandez, completing plans for a revolution, forces José, a more or less innocent supporter of his cause, to attempt to smuggle ammunition across the border in a truckload of sugar. The cargo is discovered, but José, disguised as a cripple, escapes. The incriminating clothes used for the disguise are "planted" on Carlos, who is in love with José's sister, Lolita, by Hernandez, and he is arrested and found guilty.

At the eleventh hour, José does the right thing, confesses his share in the plot, and Carlos is saved from the firing squad in the nick of time. José's warning to the authorities enables them to stamp out the revolution, and wins him a pardon.

Acting.—Dorothy Sebastian works tremendously hard as Lolita, and Don Alvardo is a handsome Carlos.

Production.—The plot development and situations are old-fashioned in a talkie sense, and the naivete of the dialogue is not helped by the foreign accents demanded from almost every member of the cast.

Settings and Photography.—Authenticity is claimed for the "battle" scene, for which the co-operation of Mexican State troopers was secured, but the sequence fails to convey the crushing of a revolutionary movement convincingly.

Points of Appeal.—Preponderance of action and romantic nature of story may appeal to unsophisticated audiences.

Midnight Mary

M-G-M. American (A). Directed by William Wellman. Featuring Loretta Young, Ricardo Cortez and Franchot Tone. 6,570 *feet. Release date not fixed.*

GANGSTER melodrama, conventional stuff made interesting and invested with the popular touch, through the slick assurance of the direction, the vitality of the atmosphere, the charm and ability of Loretta Young, and the strength of the supporting cast. New life is put into the transparent story, and gripping situations tempered with romance follow in rapid succession, building up hearty entertainment for the masses. A good average booking.

Story.—Mary, an attractive girl, victim of an unhealthy early environment, rather reluctantly lives with Leo, a gangster. While taking part in a raid on a fashionable gambling saloon, she saves Tom, a wealthy playboy, from harm, and their friendship ripens into love. Just as Mary is about to become engaged to Tom, however, she realises that her past may wreck his future, and she returns to Leo.

Some time later the jealous Leo plans to kill Tom, now a young attorney, but Mary kills him first. She is brought for trial, but is snatched from the chair at the last minute by Tom, who gives evidence at the cost of his own reputation.

Acting.—Loretta Young has charm, and acts with conviction as Mary, and it is her performance which helps to save the film from mediocrity. Ricardo Cortez is slick and effective as Leo, Franchot Tone is sound as Tom, and Andy Devine and Una Merkel, Frank Conway and Robert Emmett O'Connor are in the long and competent supporting cast.

Production.—The picture opens with the heroine waiting in the court ante-room for the jury's verdict, and the story, illustrating a girl's thoughts, is told cleverly in retrospect. It is, in fact, the method of the telling, the cleverness of the technical work and the strength of the acting which bring vigour to the obvious narrative and allow its hard-boiled situations and simple romance to register. Showmanship is the keynote of the film, and it is this that will get it over in the average halls.

Settings and Photography. The action is accompanied by a wide range of appropriate settings, all of which contribute to excellent atmosphere, while photography is first rate.

Points of Appeal.—Conventional but vigorous story, clever performance, charm and popularity of star, bright, technical work, pleasing romance and good support and atmosphere.

Sing, Sinner, Sing

P.D.C. American (A). Directed by Phil Goldstone. Featuring Paul Lukas, Leila Hyams and Donald Dillaway. 6,000 *feet. Release date not fixed*

GANGSTER melodrama which turns on a conventional theme, but strengthens its rather sordid story by its appealing suggestion of sacrificial life, the vividness of its characterisation and the modernity of its presentation. The pace is leisurely, but interest and emotional appeal are, nevertheless, built up, and the ending, although an unhappy one, has poignancy and real drama. Music forms an integral part of the treatment, and the technical work is first class. Good average booking for popular halls.

Story.—Lela, a cabaret singer, is in love with her boss, Phil Carride, owner of a gambling ship, but resents his interest in other women, and marries Ted Rendon, a young drunkard, out of pique. Life with Ted soon becomes unbearable, and he, in a moment of mental aberration, commits suicide in circumstances which leave Lela open to a charge of murder.

Phil, however, happens to arrive at the psychological moment, intent on "bumping off" Ted, and secretly witnesses the shooting. When Lela is brought for trial, he spectacularly saves her by wrongfully confessing, and he pays for his love by going to the chair himself.

Acting.—Paul Lukas is good as Phil, a part which does less than justice to his talents, and Leila Hyams, aside from the fact that her voice is obviously doubled during the singing sequences, is an appealing and convincing Lela. Donald Dillaway is adequate as the dissolute Ted, Ruth Donelly is good in a comedy role, and the support is competent.

Production.—This picture, which presents a variation of the gangster theme, is concerned with characters who are entitled to little sympathy, but such is the soundness of the direction that the vigorous sacrificial love theme takes human shape, and has definite appeal.

The culminating trial scene, too, is well handled, and gives the film an unhappy, but logical and arresting ending.

Settings and Photography.—The quality of the production is first class, the musical interludes are pleasing, and lighting and photography are excellent.

Points of Appeal.—Good cast, realistic atmosphere, new settings, strong situations and moving sentiment.

Early to Bed

W. and F. German (U). Directed by Ludwig Berger. Featuring Heather Angel, Fernand Graavey and Edmund Gwenn. 7,471 *feet. Releaesd November* 27, 1933.

ROMANTIC comedy, an Anglo-German production, which presents a pleasing variation of the "Box and Cox" theme, and sets it in a new atmosphere. The development is rather slow at times, but the acting of Heather Angel, who is delightfully natural, and Fernand Graavey, who has a droll sense of humour, combine, with delicate directorial work, to keep the spirit of the entertainment warm and human, and give point to the intriguing situations. Good average programme booking, something a little off the beaten track.

Story.—Grete, a manicurist, and Carl, a waiter, share a room, one by day and the other by night, but are unknown to each other. They meet in the street, still unaware of each other's identity, and unwittingly lead each other to believe that they come from a high station of life. Their joint deception, however, is eventually revealed, and their romance temporarily terminates, but a re-union takes place when they attempt to claim their room at the same time.

Acting.—Heather Angel has never done better work than as Grete, and is delightfully human and natural, Fernand Graavy is possessed of a quaint sense of humour which he combines most effectively with skilled character drawing as Carl, and Lady Tree, Athene Seyler, Sonnie Hale and Edmund Gwenn are all good in supporting roles

Production.—The Anglicising of this Pommer production is carried out without harm either to the atmosphere or to the charming simplicity of the narrative, which is decorated with diverting and elegant by-play. The many threads of the plot are spun with delicate hands, and the pretty pattern is coloured and given life by the clever acting of the stars, both of whom adapt their personality and talents to the spirit of the entertainment. The picture is general in its appeal, and it has the makings of a successful programme booking, particularly for the better-class halls.

Settings and Photography.—High and low life are contrasted by means of appropriate and realistically devised interiors, the exteriors are good, and the deft use of music is employed to sustain adequate momentum. Lighting and photography are particularly good.

Points of Appeal.—Simple, refreshing story, delightful by-play, clean sentiment, quaint humour, natural characterisation and good atmosphere.

The Flaming Signal

Famous Films. American (A). Featuring John Horsley, Marceline Day, and Flash, the Wonder Dog. 5,200 *feet. Release date not fixed.*

INGENUOUS romantic drama of the South Seas, with a clever dog interest, in which studio work and authentic tropical shots dovetail with a cunning ingenuity which successfully cloaks the economy of the production and gives it modest spectacular appeal. The fanciful story is interpreted by a sound cast of seasoned players, and the interests are suitably varied to popular taste. Fair average supporting offering for the masses.

Story.—Jim Robbins, a long-distance flyer, is brought down, together with his dog Flash, on a small island in the South Seas, and is befriended by Sally James, the missionary's daughter, with whom he falls in love.

She reciprocates, but trouble starts when an evil trader ravishes a native girl, his conduct creating an uprising. The missionary is killed, but Jim saves Sally, with the help of Flash, and they make a spectacular escape in a 'plane which had landed in the harbour.

Acting.—Flash, the dog, gives an intelligent performance and wins approbation as a canine hero, John Horsley and Marceline Day are sound as Jim and Sally respectively, and Noah Beery, Henry B. Walthall, Carmelita Geraghty and Mischa Auer work hard as support.

Production.—The many interests that are crowded into the picture help to conceal its far-fetched story, and its naïve thrills, modest spectacle and popular romance keep its entertainment at an even tenor. The dog element is pleasing and is skilfully employed to hold the many phases of the artless drama together.

Settings and Photography.—The tropical atmosphere is colourful, the flying sequences are realistic, the skirmishes with the natives are quite thrilling, and the escape of the lovers is carried out with lively artlessness. Lighting and photography are fairly good.

Points of Appeal.—Hectic story, good cast, adequate presentation, ingenuous thrills, and popular dog interest.

Strictly in Confidence

First National. British. Directed by Clyde Cook. Featuring James Finlayson, Betty Amann and Reginald Purdell. 3,868 *feet. Released January* 1, 1933.

A THIN comedy of hotel confidence tricksters who are brought to book by two journalists seeking a story. The humour, which consists of stereotyped knockabout situations, is put over fairly well by the players, but the gags are not fresh enough to appeal to better-class audiences. The picture is a useful length and forms a fair quota comedy booking for industrial halls.

Story.—Jim and Mac, two journalists, befriend Rita, who is stranded without money at a railway terminus. After she has gone Jim feels he has been tricked into assisting her, and decides to pose as a man of wealth and trace the tricksters. With Mac as his secretary they take up their residence at an hotel, and meet Count Montala, who is trying to dispose of some jewels.

They suspect him, and their suspicions are heightened when they find Rita is his daughter. Professional hotel thieves know that the Count's jewels are genuine, and by a trick get away with them, but Jim unwittingly recovers them and brings the thieves to justice.

Acting.—James Finlayson, playing Mac, brings a few laughs into the production with his low-comedy work, and Reginald Purdell capably fills the rôle of Jim, his fellow journalist. Cecil Humphreys, Kate Johnson and Betty Amann are good in the supporting rôles.

Production.—The story is of a familiar type, and the humour is supplied by low-comedy gags well known to all picturegoers. The direction is inclined to drag in the opening stages, but the cast do their best to put it over with enthusiasm. The atmosphere is bright and well furnished, and the picture should find its place as a quota-supporting offering for patrons with uncritical tastes.

Settings and Photography.—Hotel interiors are effectively staged and lighted. These and the few exteriors have been suitably photographed.

Points of Appeal.—Hotel crook comedy with popular gags, and useful quota length.

Phantom Thunderbolt

Gaumont-Ideal. American (U). Directed by Alan James. Featuring Ken Maynard. 5,512 *feet. Release date not fixed.*

UNPRETENTIOUS story staged in a small middle-West town. Action is neither fast nor brilliant, but is put over with ingenious humour and good drawing of minor characters. Plenty of rough-and-tumble, but no bloodshed; suggests a useful feature for juveniles.

Story.—Ken Peters, an alleged "killer," is approached by prominent citizens of Coyote Gulch to clear out Red Matthews and his gang so that President Eaton can be persuaded to run a railroad through the town. Ken, whose fiery character is more boosted, for publicity's sake, than real, holds up Red, who escapes in time to break up the president's speech on arriving in the town. Ken, who has been captured, breaks bonds, overcomes Red in personal tussle, and convinces Judy (who owns the local restaurant) that he loves her.

Acting.—Ken Maynard puts up a straightforward performance as the cowboy. Frances Lee wins sympathy as Judy, while good thumbnail character studies come from Frank Rice as Ken's partner and Harry Holman as Judge Wingate.

Production.—Alan James, on the whole, has presented the story to advantage. Action is inclined to be slow, but a definite picture of the town and its simple-minded inhabitants is established. The love interest, which runs far from smoothly until the finish, is deftly and naturally introduced.

There are no remarkable stunts, but the hero's escape in a wine barrel will interest the juveniles. Dialogue satisfactory and well recorded.

Settings and Photography.—Small-town exteriors and interiors are suitably chosen and photographed without likelihood of causing comment.

Points of Appeal.—Quiet type of Western, more humorous than gory, but striking one as true to life of the period.

A SHORT OF THE WEEK

WARDOUR

CONTACT. British (U). 2,644 *feet. Release date not fixed.*—A travel interest short, made with the co-operation of Imperial Airways, which shows how vast are the ramifications of Britain's premier air line. The picture, which is an abridged version of that shown to the International Delegates, opens with shots showing the care and precision which go to the building of the modern air liner, and then takes the audience on a comprehensive journey to Egypt, Africa and outposts of the Empire, hovering over places of interest. The photography is excellent, and there are crisp titles and appropriate music and sound effects to take the place of commentary. Very good short attraction.

BETTER NEWS FROM FOX

Profit in Trading Results

MANCHESTER DIVIDEND

By Our City Editor

I AM glad to be able to state that latest news from New York now suggests that the Fox Film Corporation is experiencing better conditions than those indicated by the full report, which I was able to publish last week.

According to a leading New York Stock Exchange firm, it is estimated that the company may show a profit in its trading results for the first six months of this year, when the exact figures are available.

Dealings were also allowed and recorded on the New York Stock Exchange for the company's new Class "A" stock from Friday last, when the quotation stood at 3⅛ dollars.

Manchester Dividend

Manchester Palace and Varieties, Ltd., have paid an interim dividend on the half-year of 5 per cent.

Trafford Profits

Notwithstanding that it had been a difficult year, the directors of the Trafford P.H., Manchester, express satisfaction with the result of the year's trading, and recommend a dividend of 2½ per cent. The gross profit for the year was £1,216, which, with a balance of £712 brought forward and after deduction of income-tax and depreciation on equipment and formation expenses, left £1,314 for distribution. The sum of £864 is carried forward.

Fred Reed, the chairman, at the annual meeting on Wednesday, referred to the problem of high film rentals and to the unfair burden on the Industry imposed by the entertainment tax.

No Interim Dividend

Shareholders in the Picture House (Kendal), Ltd., have received from the secretary (R. Duncan French) an advice expressing the directors' regret that, "owing to the condition of business, it is not possible to pay an interim dividend."

The registered office of the company is at Liverpool, and the directors are Messrs. A. Ernest Shennan, W. Henry French, and John R. Tolson.

B.I.P. Prefs. Improve

Business in kinema stocks and shares was brisk during the past week, and at the close of Tuesday's business prices showed a decided tendency to higher levels, although one or two declines were seen.

The outstanding feature was that of the 8 per cent Preference shares of British International Pictures, which at one time touched 20s. 6d., but closed 6d. higher on balance at 19s. 9d., but the Ordinary were unchanged. Several markings were recorded in A.B.C. Preference shares, but the quotation at 17s. 4½d. was only 1½d. higher on the week, while A.P.H. Ordinary shares rose 3d. to 23s. 6d.

Gaumont-British issues were firm, the 10s. Ordinary showing a slight appreciation to 13s. 6d., and the new Debentures were 5s. better at £93. The new Preference shares, however, were somewhat easier.

In the same group G.T.C. issues followed a firm tendency, the Debentures rising 10s. to £97, and the Preference 1½d. to 12s. 9d. Madame Tussauds Pref. Ord. improved 9d. to 25s. 6d., but the Deferred declined a little to 2s. 4½d. Most P.C.T. shares maintained previous levels, and the "A" Preference rose 6d. to 27s. 3d. B. and D. Deferred at 4d. rose 1d., but the Preferred declined, while all Moss Empires issues were unchanged.

Among the declines, and these were small, were Gainsborough Ordinary at 8s. 10½d., and United P. Theatres Pref. Ord. at 3d., being a fall of 1½d., while the Debentures of the last-named concern were active around the previous figure of £52.

Loew's Earnings

It is understood that Loew's Incorporated has earned sufficient to cover the Preferred dividends of the company for the third fiscal quarter of its current year.

NEW COMPANY.

Odeon (Wallington), Ltd.—Registered July 27. Capital, £2,100 in 2,000 8 per cent. cumulative preference shares of £1 and 2,000 ordinary shares of 1s. each. The permanent directors are:—Oscar Deutsch, Fredk. S. Bates, and Wm. G. Elcock. Solicitors: Lawrence Messer and Co., 16, Coleman Street, E.C. Registered office: 39, Temple Row, Birmingham.

NEW PRIVATE COMPANIES.

Twentieth Century Pictures and Film Productions, Ltd.—Registered July 28. Capital, £2,000 in £1 shares. Distributors, producers and exhibitors of kinematograph films, etc. The subscribers are:—Wm. Macfarlane, 155, Adelaide Road, Hampstead, N.W.3, chartered accountant; Norman Blenkinsop, 64, Station Road, New Barnet, Herts, accountant's clerk. Secretary: Wm. MacFarlane.

Hippodrome Productions, Ltd.—Registered July 24 with a nominal capital of £14,000 in £1 shares. Proprietors or managers of theatres, kinemas, etc. The first directors are:—Maurice Vos (chairman), Jack Hylton (managing director), and Harry Vos; addresses not stated (all permanent). Qualification: £250. Remuneration: £300 each per annum. Solicitors: Burton and Ramsden, 30, Clarges Street, W.1.

Near-East Films, Ltd.—Registered July 26. Capital, £2,500 in £1 shares. Renters, exhibitors and producers of kinema films and theatre proprietors, etc. The directors are:—Salomon London, Compton House, Winnington Road, N.3, manufacturing furrier (British, of Russian origin); former surname, Loundine); Leonard Cohen, 66, Fountayne Road, N.16, metal merchant, and director of Ayrton Cohen and Co., Ltd.; Benjamin B. Lieberman, 48, St. Gabriel's Road, N.W.2, solicitor; Reuben Lieberman, 22, Colbourne Road, Hove, solicitor. Solicitors: Lieberman, Leigh and Co., Granville Chambers, Bury Street, W.C.1. Registered office: Granville Chambers, Bury Street, W.C.1.

Fasta Film Co., Ltd.—Registered July 27. Capital, £13,750 in 10,000 6 per cent. preference shares of £1, and 75,000 ordinary shares of 1s. each. Dealers in photographic requisites, kinematograph films, etc. The provisional directors are:—E. J. Smith, Hawthorns, Norwich, and Norman B. Kark, Brompton Grove, N.W.4, publicity consultant. Solicitors: Glover, Scott and Apthorpe Webb, 115, Park Street, W.1.

Empire (Eastwood), Ltd.—Registered July 24. Capital, £6,000 in £1 shares. To acquire the Empire Cinema, Eastwood, Notts, carried on by Musson F. G. Stubbs. The permanent directors are:—Musson F. G. Stubbs and John T. Wood. Solicitors: Robert Barber and Sons, Nottingham.

INCREASE OF CAPITAL.

Celertone (1933), Ltd., Astor House, Aldwych, W.C.2.—The nominal capital has been increased by the addition of £1,800 in £1 unclassified shares beyond the registered capital of £88,750.

BANKRUPTCIES.

Louis Henry Jackson, kinema proprietor, lately carrying on business at Charing Cross House, 29a, Charing Cross Road, London, W.C.2.

The receiving order against the above was made on July 18 inst., and on July 25 the first meeting of the creditors was held at Bankruptcy Buildings, Carey Street, W.C.

According to statements made by the debtor in preliminary examinations, his liabilities were in respect of leases granted to him on behalf of various kinema companies which he had formed and granted leases to. He could not say what the amount of his total indebtedness was. There were large liabilities outstanding in respect of the leases, and without his accountant's advice he could not give any figure nor could he state the amount of his assets, which consisted of equities in the leases which were held by the bank to secure his overdraft. The cause of his insolvency was liability under the leases of nine kinemas in his name, and guarantees given in respect of rebuilding, refurnishing and equipping them.

Resolutions were passed by creditors for the appointment of D. Rolle and R. F. W. Fincham as joint trustees.

The adjourned application of **Semyl Bernstein**, known as Samuel Berney, formerly of the Empire, Camberwell, London, for his discharge, was heard before Mr. Registrar Warmington, at the London Bankruptcy Court.

The bankrupt failed in November, 1932, with liabilities £21,760, and assets which realised nothing. When the hearing was before the Court on May 17, applicant was granted a discharge subject to his consenting to judgment for £200, to be paid before the order was signed. On July 12, the matter was again before the Court, the money not having been paid, and it was then stated the applicant had only been able to find £100, and the Court was asked to grant a discharge subject to a judgment for the amount. This the Court refused to do, and the matter was adjourned to the 26th July. It was then stated that matters were in the same position, and after some discussion the discharge was granted subject to a judgment for £100.

SHARE MOVEMENTS

	Last week.	This week.	Movement
A.B.C. Ord. 5s.	3 4½	3 4½	—
" 7½% Pref.	17 3	17 4½	+ 1½
A.P.P.H. Ord.	23 3	23 6	+ 3
Assoc. Talk. Pic. Ord. 5 –	– 4½	– 4½	—
Baird Televis. 10% Prefd. Ord. 5 –	– 10½	– 10½	—
Baird Televis. Defd. Ord. 5 –	1 1½	1 1½	—
Blackpool Tower Ord. £1	65 –	65 –	—
Brit. Cine. Theat. Ord. 10 –	4 1½	4 1½	—
" & Dom. Defd. 1 –	– 3	– 4	+ 1
" " Prefd. Ord.	3 –	2 9	– 3
" In. Films (Props.) 10 – Ord.	– 4	– 4	—
" Inter Pic. 5 – Ord.	3 6	3 6	—
" " " 8% Pref.	19 3	19 9	+ 6
" Lion Pref. Ord.	2 6	2 6	—
" " Def. 4d.	– 3	– 3	—
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
" " 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10 – pd.	9 –	8 10½	– 1½
Gaumont-British Ord. 10 –	13 4½	13 6	+ 1½
" " "A" Ord.	6 3	6 3	—
" " 5½% new Pref.	18 6	18 4½	– 1½
" " Converted Pref.	18 9	18 9	—
" " 4½% New Debs.	£92½	£93	+ 5
General Thea. Pref.	12 7½	12 9	+ 1½
" 6½% 1st Mort. Deb.	£96½	£97	+ 10
Ldn & South Super Cin. 2 -Ord.	– 3	– 3	—
Mdme Tussauds 1 – Def.	2 6	2 4½	– 1½
" " £1 Cum. Pref. Ord.	24 9	25 6	+ 9
" " 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Moss Empires £1 Ord.	8 3	8 3	—
" " £1 Cum. Pref.	8 9	8 9	—
" " 6% Deb.	£100	£100	—
" " 4% Perp. Deb.	£62½	£62½	—
P.C.T. Ord. 10 –	19 4½	19 4½	—
" 7½% Pfg. Pf. Ord.	23 –	22 9	– 3
" Cum "A" Pref. £1	26 9	27 3	+ 6
" "B"	24 3	24 9	+ 6
" 6½% 1st Mort. Deb.	£105½	£105½	—
" Const. 7% Pref.	22 6	22 6	—
Stoll P.T. Corp.	3 –	3 –	—
United P. Thea. 10% Pref. Ord	– 4½	– 3	– 1½
" " " 7% 1st Mort. Deb.	£52	£52	—

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

Regal, Rugby, New Manager—T. H. Beck Joins Medway Cinemas —Leslie Rogers for Hanley—G. E. Woodman's Appointment

William H. Denbigh has been appointed manager of the Regal Theatre, Rugby, in succession to Leonard Morris. Prior to joining the Chas. Orr circuit, Mr. Denbigh was manager of the Plaza Cinema, Stockland Green, Birmingham, for five and a half years, and before that he was manager of the Era for the same company. Other appointments have been at Redditch and Nottingham for Cheperio, and in pre-war days he was associated with the management of the Star Cinema, Coventry.

W. H. DENBIGH

Leonard Morris, who joined the Chas. Orr circuit, first as manager of the Palladium Cinema, Coventry, and later as manager of the Regal Theatre, Rugby, has relinquished his appointment with the company. A native of Somerset, Mr. Morris, prior to his appointment at Coventry, was for four years manager of the West End Cinema, Birmingham, for Gaumont-British and previously had held office at the King's Cross Cinema, London, and the Regent, Brighton, for the P.C.T.

Leslie C. Rogers, for the past three years manager of the Palace Theatre, Luton, has been appointed to the managerial chair at the Regent, Hanley, Stoke-on-Trent, in succession to the late Lawrence Gregory, who died suddenly a few weeks ago. Although a comparatively young man, Mr. Rogers has had more than fifteen years' experience in the kinema business. For a long time he had charge of houses in various parts of London, including Mile End and Walthamstow, and also at the Palace, Walton-on-Thames. For two years he was at the Electric, Clacton-on-Sea, and was stage manager of the Regent, Chelmsford, for two years.

Ald. Robert Beresford, chairman of the North Staffs. branch, and a prominent exhibitor in Newcastle (Staffs.), announced at the annual meeting of the Newcastle Mayor's Charities Committee that he had decided to relinquish the position as chairman of the Committee, which he has held for six years. H. Cotton (who is vice-chairman of the North Staffs branch of the C.E.A.) was appointed chairman in succession to Ald. Beresford.

Bobby Howell, the popular musical director on the P.C.T.-G.B. circuit, has built up a reputation for the comedy "stuff." But he is equally competent in conducting straight pieces. With his mannerisms—that Robot-like style of conducting, arms akimbo—he seems to put a keener edge on the music. He has a fine sense of rhythm, and his work carries the hall mark. He, however, is not unmindful of the good support he receives from his orchestra.

T. H. Beck is leaving the Capitol, Wembley, to take over control of one of Medway Cinemas' Dartford houses. Mr. Beck has managed the Capitol since its construction in 1930 by Lou Morris, and among the many things this showman has done to make the house a favourite with picturegoers was the inauguration of stage shows, the settings of which reached a very high standard. He has spent 13 years in the Trade, and prior to assuming control of the Plaza was manager of the Majestic, also in the Wembley area.

H. Hill, who has been appointed manager of the Savoy, Exmouth, was formerly at the Queen's Hall, Brentford, for four years.

Kenneth W. Constantine has been appointed to succeed Michael C. Nolan as manager of the Palace Kinema, Dawson Street, Heywood.

M. Corrie, late of the Plaza, Tooting, has returned to the management of the King's, Wimbledon.

J. Stone has been appointed assistant manager to Sydney Hilton at the Mayfair, Tooting, which has been taken over by A.B.C.

Geo. D. Woodman has taken over the managerial duties of the Plaza, Watford, thus severing pleasant association with the directorate of the Regent, Hayes, which kinema he has managed during recent months. Formerly with A.B.C. and the Majestic, Wembley, this progressive showman knows the business thoroughly, and started his career in 1910 in the operating booth. He has held a number of managerial appointments, and his policy of publicising presentations by means of stage prologues will undoubtedly have an effect on the Plaza business.

A. E. Randall, formerly manager of the Gaumont Palace, Coventry, has been appointed manager of the Palace Theatre, Luton, in succession to Leslie C. Rogers, who has been appointed to a similar position at the Regent, Hanley, Stoke-on-Trent.

EVADING THE QUOTA

Workington Case Dismissed with Costs

PROSECUTED for not showing a sufficient quota of British films, in respect to the Carnegie Cinema, at Workington, during last year, Mr. Morris Maud was eventually ordered to pay the costs, £9 17s. 8d., and the case dismissed.

The prosecution showed that during the period October 1, 1931, and September 30, 1932, while the proportion of British films to be shown was a minimum of 10 per cent., Mr. Maud's return was only 2.77 per cent. of long films and 3.10 per cent. of shorter films. During the year, it was pointed out by the prosecution, 98 per cent. of the exhibitors complied with the Act.

Mr. Maud, in extenuation, stated that at all his other picture houses the percentages of British films shown were good, averaging 21.2 per cent., and in the case now before the Bench he had made no deliberate attempt to evade the Act.

EMBEZZLEMENT CHARGE
Assistant Manager Sent To Prison

ALBERT HALL, an assistant kinema manager, of 1, Edmond Road, Coventry, pleaded guilty before the Coventry magistrates to embezzling £22 13s. 1d. received by him on account of his employer, W. H. Bassett-Green, on July 17, and was sentenced to three months' hard labour. Detective Groom stated that when arrested in London only 2s. 6d. of the missing money was retained in accused's possession. Hall had been employed for 29 years as a clerk on the L.M.S. Railway at Leicester and Coalville, but had had to resign after getting into trouble over betting.

In addition to the sum mentioned in the charge Hall admitted taking £11 13s. 2d. entrusted to him for the purchase of insurance stamps and other purposes, and he asked that this should be taken into consideration. Betting was given as a cause of prisoner's downfall.

KINEMA LEASE

MR. JUSTICE SWIFT, in the King's Bench Division on July 28, heard an action brought by the Mill Hill Cinema, Ltd., of Willifield Way, N.W., against Clifford King, manager and lessee of the Mill Hill kinema, Mill Hill, N.W. They claimed for £210, balance of half a year's rent of the kinema, which they alleged to be due under a lease dated March 4, 1933.

Mr. King, in defence, alleged that he was induced to enter into the lease by misrepresentation and that consequently he was entitled to repudiate it. He counter-claimed for damages in respect of the alleged misrepresentation with regard to the takings at the kinema.

Mr. King alleged that Major Bird, the managing director, represented that the takings of the kinema were £60 a week and that the working showed a net profit of £10 a week.

Major P. H. Bird, in evidence, said Mr. King did not ask to see the books of the kinema. He told Mr. King that the average takings for 1932 were approximately £56 a week, but also told him that the 1933 takings were less.

Mr. King, who said his name was Howell but that he traded in the name of King, said the first week his takings were £32. Had Major Bird told him that the average takings were less than £60 he would not have agreed to pay a rental of £15 a week.

His lordship decided that there had been no misrepresentation on the part of Major Bird and gave judgment for plaintiffs for two weeks' rent (£30), with costs.

"I'LL STICK TO YOU" For the Empire

"I'll Stick to You," featuring Jay Laurier and Betty Astell, has been booked to the Empire, Leicester Square, for a pre-release run to start at an early date.

RENTING CHANGES

GLASGOW APPOINTMENTS

Several renting changes have taken place in Glasgow during the week-end. Ernie Pyser has again taken over the management of W. and F. Film Scottish branch service, while Mr. Barnett, with S. Gerson and H. Marline, have severed their connection with the firm.

It is rumoured in Glasgow that Bob McGillivray is likely to return to London headquarters of Warner Bros. to an executive position, and that W. Mann, Pathé's Glasgow manager, will take over the management of Warner Bros. in Scotland.

FILM SHOWS IN MENTAL COLONY

In the report upon the Mental Colony, the Birmingham Corporation state that talkie film exhibitions have been given twice weekly to the patients from January until Easter and again from October to December. Two performances are necessary, as only one-half of the inmates can be accommodated at a showing, and much disappointment is shown if the pictures is missed. The patients throughout have shown great appreciation.

TRAFFORD P.H. REPORT

Coun. Read's Bitter Comment

BUT BETTER TIMES COMING

In expressing his satisfaction that the Trafford Picture House had managed to maintain its profits during a difficult year, Fred Read, the chairman, pointed out:—"With the exception of the big combines and a few specially situated kinemas, it may be truthfully said that at the present time the Industry is not earning dividends for kinema shareholders. In the last twelve months there must be hardly any kinemas that can report increased profits, and the vast majority have suffered a heavy decline and slump in takings."

Dealing with Rentals

Mr. Read went on to describe how his company had dealt with the high film rentals demanded. After pointing out that for "early run" films the renters ask in some cases 40 per cent. and even 50 per cent. of our takings as rental, he stated that during the last 12 months the Trafford had refused to pay more than 35 per cent. for any film. Whilst this policy had meant showing films rather late in some cases, the programmes have been consistently good, because it has been easier to avoid having to take a proportion of mediocre "programme" pictures to get one or two "supers."

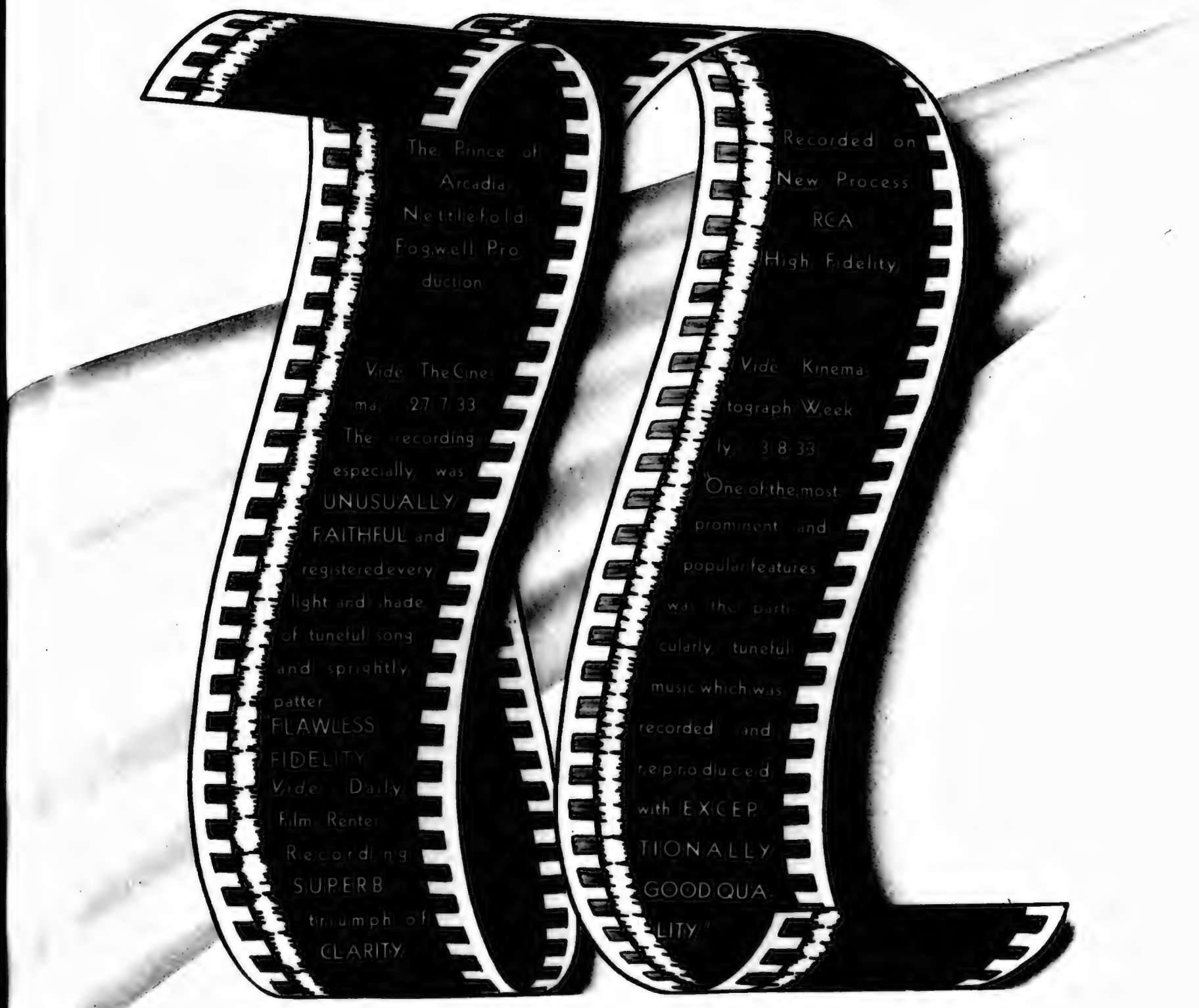
"It is this unfair and short-sighted policy of the renters in forcing their poor product on to exhibitors (who in turn have to force it on their patrons) that is alienating a big proportion of the kinema-going public from its favourite entertainment.

"Fortunately the tendency in the coming winter programme of films is for the average programme feature films to be of better quality, and such improvement, if maintained, may have the effect of winning back lost patrons to the kinemas generally, from which all engaged in the business should benefit.

The E.T. Fight

"The entertainment tax," Mr. Read concluded, "is still an unfair burden which the Government imposes on an Industry that has not been in existence long enough to have sufficiently vested interests to protect it from being imposed upon." He pointed out that to tax one's turnover at over 16 per cent., and then tax one's profits at 25 per cent. is what only the entertainment business has to suffer.

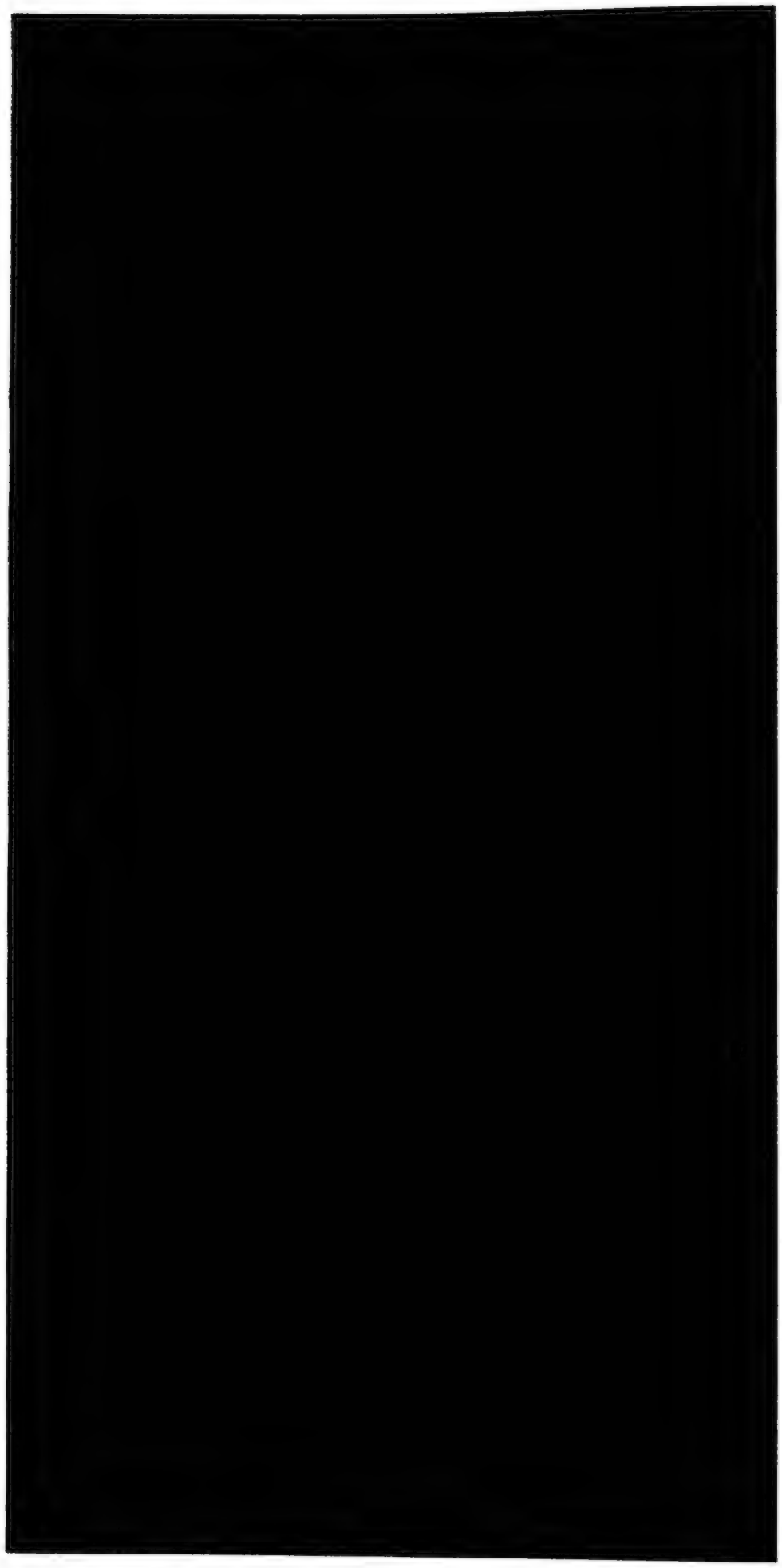
WHAT THE TRADE PRESS THINK OF THE FIRST BRITISH RCA NEW PROCESS HIGH FIDELITY RECORDING



THE EMBLEM OF PERFECT SOUND
PHOTOPHONE LTD
SOUND EQUIPMENT

FILM HOUSE WARDOUR STREET, LONDON, W.1.

EVERYBODY'S TALKING ABOUT "HIGH FIDELITY"



Pilgrimage

Henrietta Crosman, Heather Angel, Norma oster, Marian Nixon. Story by I. A. R. Wylie. ected by John Ford.

My Lips Betray

Lilian Harvey, John Boles, El Brendel. hree catchy song hits. Directed by John Blyst

The Power and the Glory

Spencer Tracy, Colleen Moore, Ralph rgan, Helen Vinson. Jesse Lasky production. ected by William K. Howard.

Charlie Chan's Greatest Cas

Earl Derr Biggers' Charlie Chan adventure. arner Oland, Heather Angel. Directed by H milton MacFadden.

My Weakness

Lilian Harvey, Lew Ayres, Sid Silvers, Charles Butterworth, Harry Langdon . . . . and a bevy of beautiful girls! B. G. De Sylva spectacular musical production. Directed by David Butler.

Doctor Bull

Will Rogers, Louise Dresser, Vera Allen, Marian Nixon, Ralph Morgan. From the sensational selling novel, "The Last Adam" by James Gould Cozzens. Directed by John Ford.

Walls of Gold

Sally Eilers, Norman Foster. From Kathleen Norris' American Magazine serial and popular novel.

He Knew His Women

Warner Baxter in further adventures of "The isco Kid," O'Henry's famous character, footloos on the Bowery in the 90's.

The Worst Woman in Paris?

Adolphe Menjou, Benita Hume, John Boles. sse Lasky production. Written and directed by Monta Bell.

The Mad Game

Spencer Tracy, Claire Trevor, Ralph Mo an. Directed by Irving Cummings.

Jimmy and Sally

James Dunn, Sally Eilers. Story by Mauri Gr in and James Seymour.

The Last Trail

Zane Grey story. George O'Brien, El Bre el, Claire Trevor. Directed by James Tinling.

The World Moves On

Based on an original screen play by Regi ld Berkeley. Directed by John Ford.

Hoop-La

Clara Bow, Norman Foster. With Chicago Worl 's Fair background. Directed by Frank Lloyd.

I Am a Widow

John Boles, Ralph Morgan. From the story by C. N. Williamson and Sidney Arundel.

Frontier Marshal

George O'Brien. Based on the story by Stuart N. Lake.

Berkeley Square

Leslie Howard, Heather Angel, Irene Browne, Beryl Mercer. From John L. Balderston's London stage success. Directed by Frank Lloyd. Jesse L. Lasky production.

Music in the Air

J. B. Cochran's current London outstanding musical hit by Jerome Kern and Oscar Hammerstein 2nd. Watch for important cast announcements.

Fox Movietone Follies

Musical super production with every star on the Fox lot and 300 of the world's most beautiful girls.

There's Always Tomorrow

Will Rogers, Zasu Pitts, Florence Desmond. Frank Borzage production. From the Saturday Evening Post story, "Green Dice," by Anne Cameron.

Kiss and Forget

Henry Garat in a spicy, delightful musical romance.

David Harum

Will Rogers. Based on the famous American classic by Edward Noyes Westcott.

In your Arms

Lilian Harvey. From the story by Sig Herzig and Maurice Hanline.

Peking Picnic

Jesse Lasky production. From the novel by Ann Bridge. A brilliant cast is being selected.

I come from Hell

El Brendel. Comedy riot by George Marshall and Andrew Bennison.

Dressed to Love

From the Parisian stage hit, "Dressmaker of Luneville," by Alfred Savoir.

As Husbands Go

Philip Merivale. From the stage hit that ran for a year on Broadway. By Rachel Crothers, author of "When Ladies Meet." Jesse Lasky production.

The Favourite

James Dunn, Sally Eilers. Roaring, rollicking story of the race track.

Woman and the Law

Preston Foster, Claire Trevor. Story by Judith Ravel and Lowell Brentano.

Old Thursday

Warner Baxter. Based on the story by Vera Caspary.

Orient Express

Heather Angel, Norman Foster, Herbert Mundin. From Graham Greene's novel. Directed by Paul Martin.

Smoky

From the Will James story that lives for ever in the hearts of millions. Directed by Eugene J. Forde.

Paddy the Next Best Thing

Janet Gaynor, Warner Baxter. Remember "Daddy Long Legs?" From Gertrude Page's novel. Directed by Harry Lachman.

Janet Gaynor Picture

With Lew Ayres. Based on the Broadway stage success, "The House of Connelly" by Paul Green. Directed by Henry King.

Marie Galante

From the sensational story by Jacques Duval .... A tremendous cast is being assembled.

The Grand Canary

The story scoop of the year. A. J. Cronin's best-selling novel.

Three on a Honeymoon

An original story built on unusual romantic theme. Details will be announced when advisable.

Nerve

George O'Brien. Roaring, rousing outdoor drama from the story by Peter B. Kyne.

Sleepers East

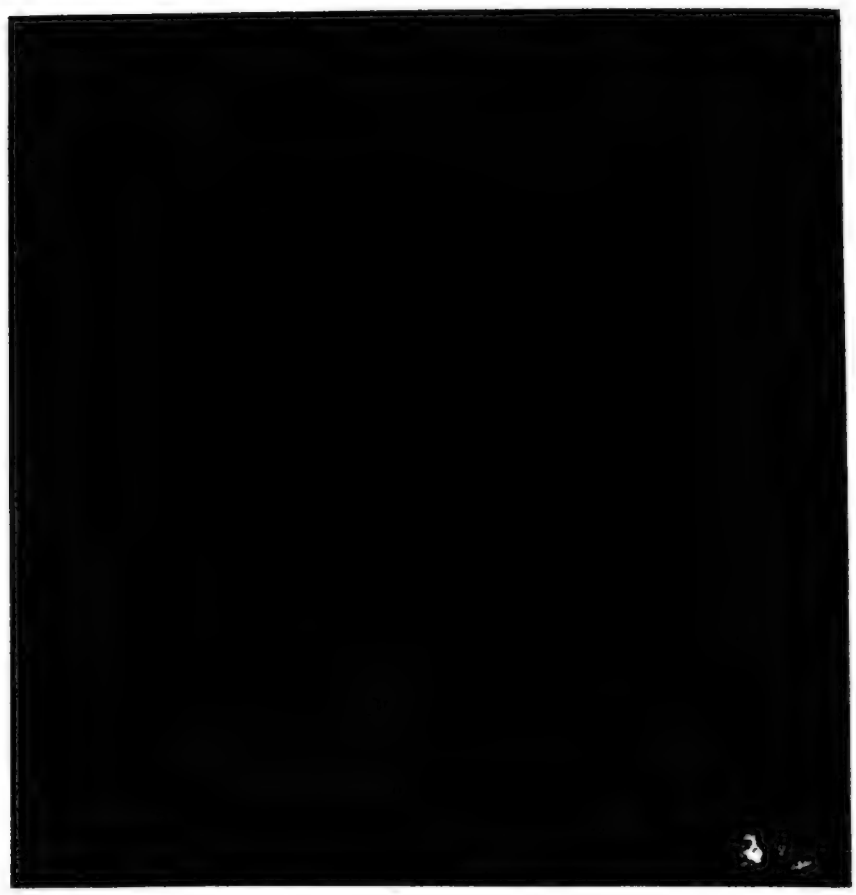
From Frederick Nebel's high-speed, best-selling novel. With an important cast.

Three Against Death

Marion Burns, Kane Richmond, Harry Woods. Directed by Clyde Elliott.

All Men Are Enemies

Vigorous, unconventional romantic picture based on Richard Arlington's famous book.



A NEW IMPORTANT VOICE IN WARDOUR STREET

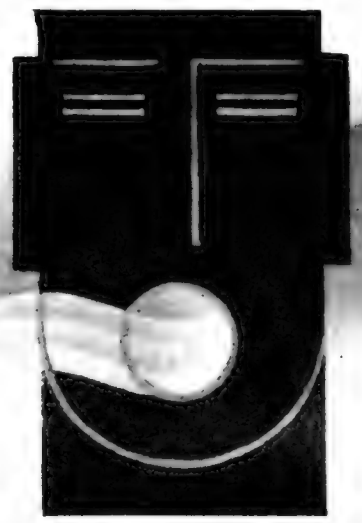
PHILIPS FOR SOUND

FOR CINEMAS WITH SEATING CAPACITY UP TO 600

£465 AC OR DC

IN the development of every electrical industry Philips have played their own important part. They were pioneers. They started when electricity started, grew up with it. To-day their name is second to none in the electrical industry throughout the world.

As experts in lighting they have long been famous . . . AND NOW **PHILIPS FOR SOUND**



SOUND BY PHILIPS

PHILIPS CINE-SONOR

(Proprietors, Philips Lamps Ltd.), 147, WARDOUR ST., LONDON, W.1. Gerrard 6732

COUPON

To PHILIPS CINE SONOR,
147, Wardour Street, London, W.1.
Please send me particulars of soundfilm equipment for a hall with a seating capacity of
600
1,200
2,000
(Please delete that which is not applicable).

Name

Address

BEBINGTON OPENING

George Arliss whose picture THE WORKING MAN (Warner), will shortly be seen in the West End

GOOD SEND OFF FOR THE RIALTO

Regent Enterprises' Fourteenth Hall

MANY of the Merseyside film Trade were present at the opening of the Rialto Kinema, Bebington, Cheshire, on Thursday afternoon, July 27.

P. M. Hanmer, general manager and director of Regent Enterprises, Ltd., who are responsible for the general booking management, introduced to the audience John Marshall, J.P. (chairman of the Bebington U.D.C.), and Joseph Wilson, M.C., LL.B. (clerk and solicitor to the Council), who, after complimentary speeches, declared the kinema open.

The Rialto is the fourteenth kinema opened by Regent Enterprises, Ltd., within the last ten years, and is the first hall in Cheshire to put into service the new Kalee eleven projectors, the operation of which was supervised at the opening by F. V. Steele, of the Kershaw Projector Co., Leeds. The feature film was "Tell Me To-night." Prices of admission to the evening performances range from 7d. to 1s. 3d. for adults, and to the matinees, which are held daily, 4d. to 9d. From Mondays to Fridays there are continuous performances from 6.30 p.m., and on Saturday evenings two separate houses.

Coun. J. Marshall, in declaring the theatre open, said the building was undoubtedly a credit to Bebington.

"We, as a Council, have an interest in this kinema," added the chairman, "and that is a financial one. We are always ready to welcome a new ratepayer who contributes to the rates of the district and helps the progressive work of the Council generally."

NEW SAVOY, SHAFTESBURY

OPENED BY MAYOR

The New Savoy, built by J. P. Carter at Shaftesbury, Dorset, was opened on Wednesday by the Mayor, who was among the large number of influential residents of the town present at the invitation of Mr. and Mrs. Carter.

The building was formally handed over by E. de Wilde Holding, L.R.I.B.A., the architect. Mr. Carter, in expressing his appreciation at the presence of the Mayor and corporation, stated that out of the 59 films booked for the new theatre, 48 were British.

Natalie Moorhead who is appearing in CURTAIN AT EIGHT, a forthcoming P.D.C. Maiestic picture

MALVERN FILM FESTIVAL

PRINCE'S PICTURE TO HEAD ALL BRITISH PROGRAMME

THE third Malvern pageant of British films is again being arranged to coincide with the drama Festival from July 24 to August 12. Presented at the Picture House, it will include a special release of the Prince of Wales's film, with a midnight performance on August 2. The net profits on all performances of this film will be given to the unemployed.

In co-operation with Wardour Films, two prior to West End presentations will go into the programme on August 7. They are "Hawleys of the High Street," starring Leslie Fuller and "Facing the Music," which features Stanley Lupino and José Collins.

The first week of the pageant will be devoted to a reissue of earlier British successes, including "My Wife's Family," "Love Lies," "Almost a Honeymoon," "The Middle Watch," "Atlantic," and "The Maid of the Mountains."

"DAMAGED LIVES"

UNCENSORED FILM FOR EXHIBITION

The L.C.C. and the Middlesex and Surrey County Councils have viewed and approved the film "Damaged Lives," which has not been submitted to the Board of Censors as it is a propaganda film dealing with disease.

It is thought the film might do a considerable amount of good, and it is recommended that it shall be passed for exhibition, subject to children being barred, and on the conditions that all publicity be approved; a notice be displayed so that a person cannot enter the building without knowing that the film is being shown; and no other film be included in the programme without special permission.

PARKHEAD HALL'S FUTURE

THE LOUVRE TO BE ENLARGED

Successors to the Louvre Theatre, Parkhead, Glasgow, closed at the end of June, various conflicting rumours as to its future have been circulated. These will be dispelled by the official news that the original company who own the theatre are acquiring adjacent property, and an elaborate scheme, which will give additional seating capacity, will shortly be started. It is expected that the new Louvre will reopen round about Christmas. It is also announced that Jimmy McBride will again be presiding over the New Louvre when it reopened.

GRAND, SWANSEA, LICENCE

The Swansea Watch Committee have granted a kinematograph licence to F. O. Conquest, manager of the Grand Theatre, Swansea, which is to be opened as a kinema in August.

This licence issue has, of course, no relation to the application for a full stage-play licence, including refreshment-bar rights, which was deferred for consideration a week ago.

The Corinth Kinema, Grange Park, Hayes (Middlesex), is to be opened on August 5. The building, which was designed by J. M. Wilson, is to be run by F. J. Partner and Co., A. R. Partner being the manager.

Four Rotherham kinemas, the Hippodrome, the Empire Kinema, Tivoli Picture House, and Regent Picture House, were granted stage-play licences at a meeting of the Rotherham Borough Council on Wednesday.

WOMAN EXHIBITOR

PLANS FOR MANCHESTER HALL

Mrs. Burns (who gave Cheadle, near Manchester, its first kinema, when she opened the Electra) and a partner are the prime movers in a scheme for the building of a new kinema in Wythenshawe Road, Northenden.

Plans have been drawn by C. Hartley, architect, of Buxton Road, Stockport, and it is intended to make a prompt start on the building as soon as the plans have been passed.

Mrs. Burns has been connected with the kinema trade for twenty-one years.

NEW CLEVELEYS VENTURE

Cleveleys may have a new kinema, the site for which has already been selected.

It is situated on the main road between Blackpool and Fleetwood near an important traffic junction. The location is certainly ideal.

The architect for the scheme is G. E. Tonge, of Southport.

ANOTHER DERBY KINEMA

When particulars of Derby's town planning scheme were recently published, it was revealed that provision is being made for a new kinema, although no other particulars were given. What with the new kinema to be built at the Spot, the unfinished building in London Road, which was the subject of litigation, managers are asking if the town is not already well provided with kinemas.

Jack Barty with Jack Hylton and Duke Ellington, before leaving London for Hollywood, where Barty is to appear in Hal Roach Comedies

NEW LONDON SUPER

H. A. YAPP'S EALING SCHEME

Site Acquired from W. Bentley

HAVING decided to erect a new kinema at Kentish Town, H. A. Yapp is further extending his activities. In association with a directorate who have been connected with his other plans, notably the Forum, Fulham, and the New Kinema, Morden, he has acquired a site at Ealing Broadway, and proposes to erect a "2,000-seater."

H. A. YAPP

Originally, the site was owned by a company, of which Walter Bentley was managing director, which proposed to erect a house, to be known as the Luxor.

Plans are being prepared by S. Stanley Beard and Clare, FF.R.I.B.A., who were responsible for the other houses opened by Mr. Yapp, and, in addition to the latest ideas in kinema architecture, will provide for modern amenities. In conformity with the present policy pursued at Fulham and Morden, provision will be made for a full-size stage and orchestra to allow of a kine.-variety programme. The new house will be known as the Forum.

PLAZA, WATFORD

ATTRACTIVE REDECORATION SCHEME

During the past few weeks the decorators have been busily working on the Plaza, Watford, and their efforts have resulted in a tastefully finished hall for its patrons. There is no suggestion of gaudiness in the colour scheme chosen, which, in cream with a relief of brown and cream, has a cooling effect, particularly welcome during this spell of warm weather.

The entrance and vestibule ceilings are cream in colour with decorative mouldings picked out in pale blue. The side walls above the dado are panelled and treated in scrumbled work in brown on a cream base. Similar work has been carried out in the auditorium with pleasing effect and also in the circle stairways.

New stage dressings have been installed and for these materials in blue and gold were selected. The lighting has also been improved and decorative fittings add to the general effect of cheerfulness.

Warren William, who stars with Joan Blondell in GOOD-BYE AGAIN (First National)

LUXURY KINEMA FOR PORTSMOUTH

BROADWAY TO OPEN AT END OF YEAR

PORTSMOUTH'S new kinema, the Broadway, London Road, which is to be completed by November 30, is to cost approximately £29,000. A prospectus issued by the Hampshire County Kinemas, Ltd., shows that the site has been purchased for £9,400, while the building is to cost £14,530, and the equipment and furnishing theatre £5,000.

The Broadway is to be built on the site of the Mohawk service and filling station at the corner of London Road and Hewett Road, Portsmouth, and it will have a frontage to the main road of 120 ft., which will enable a very imposing building to be erected. It has been designed to accommodate 1,000 people on the ground floor, and provision has been made for the inclusion of a balcony to seat another 450 at a future date.

Plans have been prepared by Henry Dyer and Sons, of Victoria Road North, Southsea, and the main contract for the building has been placed with Kirk and Kirk, of Upper Richmond Road, Putney, S.W. The stage has been designed to allow of variety turns, and will be equipped with special lighting effects.

The directors of the company are Major Sydney Pegg, Howard Peet, M.B.E., and Thomas O. Peet (secretary).

WORTHING REOPENING

PICTUREDROME RECONSTRUCTED

An extensive reconstructional and decorative scheme was put in hand in May last, when the Picturedrome, Worthing, closed its doors, and on Monday, when it reopened, a pleasing transformation was found.

A fully fitted stage with a proscenium opening 35 ft. wide by 20 ft. high and 22 ft. in depth forms the chief feature of the house. The arch is of handsome proportions and has an effective treillage design in gold on a jet black ground and forms a good setting for the tabs of green with orange and gold enrichments, and screen curtains in orange and blue.

The main decorative scheme gives a stone finish by spraying gold on a cream base and overspraying with egg-shell varnish. New three-colour lighting has been installed in the auditorium and stage and the seating has been covered with a cheerful futuristic design in bright colours to match the gangway carpeting.

C. Seeborn, the proprietor, is also the owner of the Rivoli and another house in the town, and Arthur T. W. Goldsmith, L.R.I.B.A., of Liverpool Gardens, Worthing, was the architect responsible for the reconstruction.

"OUR FIGHTING NAVY"

BUTCHER'S RELEASE FOR NAVY WEEK

"Meet Your Navy—on the Screen" will be the slogan at more than thirty London picture theatres during Navy Week (August 6 to the 12th) and in other parts of the country, particularly such seaport towns as Chatham, Portsmouth and Plymouth.

The occasion is, of course, the release of Butcher's big naval epic, "Our Fighting Navy," which has been specially arranged to coincide with this important patriotic festival. This astute move has resulted in an exceptionally heavy crop of bookings, and the attention which will be focused on naval matters should result in record patronage.

Thirty-one London houses are showing "Our Fighting Navy" on release.

OPERATING BOX IN CHURCH

The Horfield Church Hall, which, as announced in the *Kine.* a little time ago, was being built with an operating box for a projector, has been completed, and the first service was held on Sunday.

The Rev. Stanley W. Edwards, the minister, will show silent films of a suitable nature in the hall, and will also use slides to illustrate his sermons. In addition to the operating box the hall contains a stage, fully equipped, and religious plays will be presented from time to time.

RADIO'S "BEST SELLERS"

Stories by World Famous Authors

SEQUEL TO "KING KONG"

THE current production programme of Radio Pictures includes some of the most outstanding works of contemporary literature, contributed by such brilliant authors as John Galsworthy, Sinclair Lewis, Somerset Maugham, G. B. Stern, John Monk Saunders, W. H. Hudson and the immortal Louisa M. Allcott. A number of widely read magazine stories and serials are also being prepared for filming, including Frank Buck's sensational adventure novel, "Wild Cargo."

Besides these world-famous novelists, a large staff of prominent writers has been assembled at the Radio studios to further augment the story material. Included among these writers under contract is Donald Henderson Clarke, the well-known American novelist, whose brilliant works have been the basis of many successful films; Anne Caldwell, responsible for a score of Broadway successful musical-comedy books; Lester Cohen, author of the recent film, "Sweepings"; Ruth Rose, collaborator with Cooper and Schoedsack on "King Kong"; Zoe Akins, writer of many successful novels and plays; Vina Delmar, author of many successful romantic novels; Ainsworth Morgan, author of the current novel, "Man of Two Worlds." and Laurence Stallings, besides many others.

World Best-sellers

Among the popular book properties listed for the new programme is the current Sinclair Lewis best-seller, "Ann Vickers," to star Irene Dunne; Louisa M. Allcott's perennially popular novel, "Little Women," which is to be transcribed to the screen, with Katharine Hepburn playing the principal rôle of "Jo"; John Galsworthy's "Apple Tree"; Somerset Maugham's "Of Human Bondage," to star Leslie Howard; G. B. Stern's "Long Lost Father," in which John Barrymore and Katharine Hepburn are to appear; "Green Mansions," from the pen of W. H. Hudson, and which is to star Dolores Del Rio.

Of the many important magazine stories and serials included on the new programme is "One Man's Journey," based upon the widely read *American Magazine* serial; "The Doctor," by Katharine Haviland Taylor, and which is now in production with Lionel Barrymore as the star and Joel McCrea and Dorothy Jordan portraying the other principal rôles.

"Son of Kong"

Heading a group of spectacular film stories is the sequel to "King Kong," entitled "Son of Kong"; "A Fugitive from Glory" and "Escape to Paradise," and a musical extravaganza, "Flying Down to Rio." This last film, soon to go into production, is based upon an original story by Anne Caldwell, author of a number of Broadway musical successes, and Dolores and Fred Astaire, the internationally known musical comedy star, are to share top honours.

The list of writers who have contributed originals or screen plays to the new Radio programme include John Monk Saunders, whose "Ace of Spades" is to star Richard Dix; Donald Henderson Clarke, who at present is engaged in writing an original screen play to feature Dolores Del Rio; Sarah Y. Mason and Victor Heerman are writing the adaptation for "Little Women"; Robert Gore-Brown, the English author, who wrote the novel, "Cynara," is writing the screen play for "Long Lost Father"; Don Hartman is writing the screen play for Francis Lederer's first film, entitled "Romance of Manhattan"; Howard J. Green is to collaborate with Ainsworth Morgan, author of "Man of Two Worlds," on an original story, as yet unannounced; Cyril Hume is presently writing the screen play for "Green Mansions"; Humphrey Pearson and Myles Connolly have written an original, entitled "Beautiful," for Ann Harding; Ruth Rose is to write the screen play for the John Barrymore vehicle, "A Fugitive from Glory"; Jane Murfin is currently writing the adaptation for Ann Vickers; Vina Delmar is to write two original features for Dorothy Jordan; Wells Root is writing the screen play for "Escape to Paradise," from an idea by Merian C. Cooper; Lester Cohen wrote the screen play for "One Man's Journey."

Bill Boyd and William Gargan in EMERGENCY CALL (Radio)

Renowned Writers

Other writers under contract to Radio include such renowned literary names as Robert Benchley, Del Andrews, Garrett Fort, Kubeck Glasmon, Ben Holmes, Julian Josephson, Humphrey Pearson, Barry Trivers, Glenn Tryon, Harold Buckley, Mildred Cram, Salisbury Fields, Erwin Gelsey, H. W. Hanemann, Agnes Christine Johnson, Albert Shelby Le Vino, Gertrude Purcell, Laurence Stallings, Wanda Tuchock, Louis Weitzenkorn, and McGrew Willis—all of whom are currently engaged in developing original stories or preparing screen adaptations of novels and plays recently purchased.

UNIVERSAL NEWSREEL

"DAILY EXPRESS" TIE-UP EXTENDED

Another important step forward in the presentation of the Universal Talking News was announced yesterday by S. F. Ditcham, who revealed that the *Daily Express* co-operative arrangement had been extended to cover the entire Scottish territory.

The *Daily Express* has been linked up for several months with the Universal Talking News, advertising, publicising and news servicing the reel.

The *Scottish Daily Express* carried a big announcement giving the details of the tie-up, and this was accompanied by a 12 in. advertisement in which all Universal Talking News theatres were named, which, in future, will publish regularly a 12 in. advertisement twice a week, naming the Universal Talking News customers, together with various reviews and publicity paragraphs about the reel.

The scheme also allows for the news-servicing of the newsreel—a great asset.

F.N. FILM OF NAPOLEON

E. G. ROBINSON IN LEAD

It is announced that at the completion of his current First National production, "Red Meat," which will be released under the title, "I Loved a Woman," in which Edward G. Robinson is supported by Kay Francis, and Genevieve Tobin, the star will play the rôle of the little Corporal in "Napoleon, His Life and Loves," the script of which is now being prepared.

Plans are being made for the production of this story on a big scale, and it is announced that two of the leading feminine stars of the screen will support Robinson; at present it seems likely that they will be Ruth Chatterton and Kay Francis, though this has not yet been definitely decided.

George Gee and Gino Malo in STRIKE IT RICH, the British Lion comedy just completed by Leslie Hiscott

John Barrymore and Diana Wynyard in REUNION IN VIENNA, which M-G-M showed last night

Is Doncaster Overseated?

Talk of Appeal Against New Scheme

THE erection of the new Gaumont Palace, on the site of the Majestic Super Kinema, Doncaster, and the revival of the proposal to erect a £100,000 super in Hallgate, Doncaster, has given rise to a suggestion that there should be an appeal on the grounds of overseating.

With the completion of the two new kinemas, Doncaster will have seven kinemas and one vaudeville theatre.

Really, there will be no more amusement houses than there were twenty years ago, but since then a legitimate theatre, the Palace and a variety hall, Arcadia, have gone over to talkies. The Savoy Picture House, which was closed down some months ago, is now used as an auction room, so that the new scheme, of which Mr. Hebditch is the promotor, only brings up the total to seven once more.

It is true, of course, that a number of kinemas have been erected at Balby, Bentley, Rossington and the colliery villages surrounding Doncaster during recent years.

LYRIC, BIRKENHEAD

UNDER NEW CONTROL

Lyric Kinema, Birkenhead, has just been acquired by Newman and Marshall Cinemas, Ltd., from Mrs. Walsh. Mr. Bernard Newman, one of the partners, is proprietor of the Royal Kinema, Wigan, and has been in the kinema business for twenty-two years, having been associated with halls in Tottenham Court Road, London, and in North Wales and Warrington.

The Lyric was closed down last week to enable a modernisation scheme to be carried out at a cost of £1,000. All the 700 seats are being re-upholstered and the theatre redecorated throughout, the work being executed by local contractors. The reopening date is August Bank Holiday, August 7. The Lyric is one of the oldest kinemas in the town, and had been in the possession of the Walsh family for twenty years.

Obituary

DEATH OF W. THORNLEY

KINEMA ARCHITECT'S TRAGIC END

William Thornley, L.R.I.B.A., kinema architect, who had been in practice in Wigan for nearly 40 years, while travelling in an express train from Manchester to Wigan, had a heart attack and died.

He was managing director of the Clifton Palace Kinema, Blackpool, and also a director of the Westhoughton Empire Kinema and the Sutton Empire Kinema, St. Helens. He had designed numerous public and private buildings, including a number of kinemas. His last important work was the design of the Plaza Kinema at Stockport. Other kinemas which he designed are at Hale, Altrincham, Middleton, Oldham; Gem Kinema, York Street, Manchester, and Prince's Kinema, Monton Green, Manchester.

PASSING OF MRS. A. PARRY

Many Birmingham exhibitors heard with deep regret of the death last week of Mrs. Agnes Parry, the wife of A. E. Parry, proprietor of the Waldorf Picture House, Sparkbrook. The funeral took place at Hampton-in-Arden, Warwickshire, on Saturday afternoon.

TOPICAL FOR CITY ARCHIVES

A copy of the film of Leeds Children's Day, taken recently by Gaumont Graphic, was handed over for preservation in the city archives in the presence of civic heads and teachers at the Leeds Majestic.

H. T. Holdstock, branch manager of Gaumont-Ideal, made the presentation to the Lord Mayor of Leeds.

The hope was expressed that this film, like others in the archives, would be brought out periodically for exhibition.

NEWS FROM ALL QUARTERS

Brierfield Reopening — Birmingham Morning Shows — Kinema Basement Fire

New Star Cinema, Brierfield, at present closed, is to reopen under its old proprietor, William H. Smith, who has taken the licence by transfer from Murphy and Holmes, of Colne.

The licence of the Plaza, Limmster, has been transferred from Mrs. Eastersall to Roland Reeves.

Birmingham Workers' Film and Stage Society held their annual garden party on Saturday last in the grounds of Mrs. Sargent Florence's residence at Selly Park. A film record was taken of the occasion.

On and after Bank Holiday the Savoy, Exmouth, will introduce variety turns in the programme. The bookings include Clapham and Dwyer.

At the Longton (Stoke-on-Trent) Licence Sessions, the licences for the Empire Theatre were transferred from Wilfred F. Washington to Ralph S. Bromhead, and that of the Royal Picture House from David Buxton to A. V. Plumpton.

The Mayor of Taunton and a number of local clergy were invited by G. Vickery, Ltd., to a private show of "The Blue Light" at the County Cinema, Taunton.

Programme to Start at 9 a.m.

Birmingham magistrates have granted an extension of the Gaumont Palace licence for the exhibition of films from 11.30 a.m. (instead of 12 noon) as at present from September 4 to September 8 and from 9 a.m. on September 9 for the showing of the film, "Cavalcade."

The Pavilion, Rhos, North Wales, closed last week to enable alterations and improvements to be carried out. The reopening date has not been fixed.

Following alterations, renovations and redecoration, the Picture House, Chesterfield (Derbyshire), reopens to the public on August 3.

Newbury Corporation proposes to purchase the Plaza for conversion into municipal offices, at a cost of £7,050.

Paramount Search-for-Beauty Competition has proved a great success in Blackburn. Here thousands of people have assembled at the new Rialto Cinema to see films of the local entrants, and last week the winning pair were selected.

Wedding Bells

Geoffrey Elcock, assistant manager of the West End Cinema, Birmingham, was married on Saturday at Tanworth in Arden to Miss Barbara Kellett. The honeymoon is being spent in Devon.

One of the behind-the-scenes happenings at the Palladium Picture House, Birkenhead, a few days ago, was a fire in the basement, which is used as a kitchen.

Amongst the damage was the destruction of the main electric light switchboard, tables, crockery, and other furniture. The theatre itself was not affected.

A British Legion Reunion Night, arranged by Manager Harry Thorburn, at the Apollo Picture Playhouse, Birmingham, last week was patronised by over a thousand ex-service men and their families, who were admitted at reduced rates. Speeches by officials of the Legion were made from the stage.

The work of converting Walsall Temperance Hall into a talkie kinema is nearing completion, and it is hoped to open the building next month. Accommodation will be provided for 1,200.

The new kinema, which, with equipment, has cost about £10,000, will be known as the Empire.

"BITTER SWEET"

SUCCESS OF PROVINCIAL SHOWINGS

Anna Neagle and Herbert Wilcox, respectively star and producer of "Bitter Sweet," are attending the current provincial Trade showings of the picture.

Three Trade shows were held last week—at Birmingham, Leeds and Cardiff—and E. T. Carr, sales director of United Artists, reports that "Bitter Sweet" and the two personalities connected with its production had an extraordinary reception.

Exhibitorial opinion, it is stated, rates the picture as one of supreme box-office value, and bookings are said to be absolutely unprecedented for a British film.

The second week of "Bitter Sweet's" provincial tour has now begun, with consecutive showings at Liverpool, Manchester, Glasgow, and Newcastle.

"KINE." CRICKET CUP SEMI-FINALS

M-G-M AND KODAK TO MEET IN FINAL

Sundays' Results

KODAK and M-G-M will meet in the final of the *Kine.* Cricket Cup. Playing in the semi-finals last Sunday, these teams scored brilliant victories over B.I.P. and Radio, respectively.

Although Kodak beat B.I.P. by an innings and 59 runs, there was plenty of good cricket on the Wealdstone ground. Batting first, B.I.P. collapsed before the bowling of J. Kohl, and were all out for 36, J. Kohl taking eight wickets for 20 runs. In reply, Kodak totalled 148 runs, J. Kohl scoring 71. As there was still plenty of time to spare, B.I.P. were put in again, and this time their total was 23. J. Kohl, as in the first innings, was unplayable, his analysis reading 7 for 10.

B.I.P.—First Innings.

C. Simpson, l.b.w., b. Kohl, 1; B. Bates, b. Kohl, 9; W. Sygrove, b. Leeming, 3; H. Gillam, b. Kohl, 0; C. Dew, b. Kohl, 0; E. Edwell, c. Dryden, b. Kohl, 6; F. Grindrod, b. Kohl, 0; K. Duvall, b. Leeming, 3; L. Norman, st. Howman, b. Kohl, 1; R. Langley, not out, 2; R. Goddard, b. Kohl, 0; extras, 5.—Total 36.

Second Innings.

Simpson, c. Dryden, b. Kohl, 1; Bates, c. Dryden, b. Kohl, 0; Sygrove, b. Kohl, 4; Gillam, b. Kohl, 0; Dew, b. Kohl, 11; Edwell, b. Kohl, 0; Grindrod, b. Leeming, 0; Langley, not out, 2; Norman, b. Kohl, 0; Duvall, b. Underwood, 4; Goddard, b. Underwood, 0; extras 1.—Total 23.

KODAK.—First Innings.

R. Leeming, b. Gillam, 12; J. Kohl, c. Norman, b. Duvall, 71; S. Gunn, c. Duvall, b. Simpson, 2; J. Dryden, b. Grindrod, 29; W. Salisbury, l.b.w., b. Simpson, 2; T. Kohl, not out, 5; T. Underwood, b. Simpson, 2; H. Gammon, c. Dew, b. Simpson, 0; R. Howman, b. Simpson, 11; S. Fowler, b. Simpson, 0; K. Harris, b. Simpson, 2; extras 12.—Total 148.

The Radio and M-G-M match, played on the former club's ground, resulted in a 26-run victory for M-G-M. The scores were M-G-M 81 runs, Radio 55.

M-G-M

M. Raymond, b. Bramley, 0; E. Kenton, c. Bramley, b. Addinall, 1; H. Patten, l.b.w., b. Addinall, 0; D. Bradley, run out, 7; H. Gowland, c. Roshton, b. Addinall, 2; H. Rigby, b. Bramley, 1; W. Hughes, l.b.w., b. Addinall, 0; W. Pitt, not out, 12; J. Hetherington, b. Andreae, 8; F. Pollock, c. Norton, b. Andreae, 0; V. Bowyer, hit wicket, b. Bramley, 48; extras 3.—Total 81.

RADIO.

Andreae, c. Raymond, b. Bowyer, 21; Beckley, b. Bradley, 0; Bramley, b. Bradley, 0; Addinall, c. Patten, b. Bowyer, 11; Morton, b. Bowyer, 0; Pratt, b. Kenton, 1; Simpson, b. Bowyer, 9; Rushton, c. and b. Bradley, 7; Sibley, b. Bradley, 1; Bucknall, c. Hughes, b. Bradley, 2; Grimsey, not out, 0; extras, 3.—Total 55.

Rotherham Cricket

Rotherham Kinemas C.C., after running up a score of 91, were beaten by three wickets by a team of unemployed men. E. Tovi not out 24, M. Simpson 14 and J. Simpson 11 were the top scorers for the kinema team.

Sheffield Golf

A shade temperature of 80 was not conducive to good cards in the bogey competition promoted by the Sheffield Screen Golfing Society. This was played over the course of the Sickleholme Club at Bamford. The first-class tourney was won by Horace Routledge, Rotherham, with four down. The best card returned in the second class competition was that of Jack Goldman, nine down. There was a good entry and the afternoon on the Derbyshire course was greatly enjoyed.

Rotherham Outing

The employees of the three kinemas owned by Rotherham Cinema and Electra, Ltd., had their annual outing on Sunday, and, favoured with glorious weather, had a most enjoyable day. Southport was the venue and the journey was made in motor coaches. Horace Routledge, general manager, was unable to accompany the party, being on holiday, but R. H. Ortton, assistant manager, made the journey.

BETTY STOCKFELD

SIGNED FOR TWO MORE FRENCH FILMS

Betty Stockfeld, the popular British film star, is now in Paris playing the leading rôle in "Le Sexe Faible," which is being directed by Ziodmac for Aster Films, with the well-known French actors, Victor Boucher and Pierre Brasseur, playing opposite.

Miss Stockfeld, who is a big attraction among French picturegoers, has also been engaged to play the leading rôle in "La Bataille," with John Loder and Annabelle, the famous French artiste, who made such a hit in "Sous les Toits de Paris."

CURTAIN AT EIGHT

NEW P.D.C.-MAJESTIC PRODUCTION

Dorothy Mackaill, C. Aubrey Smith and Paul Cavanagh head the cast of "Curtain at Eight," the new P.D.C.-Majestic production which has recently been completed at the Majestic studios.

"Curtain at Eight" is based on Octavus Roy Cohen's famous novel, "Back Stage Mystery," and judging from the cast which has been assembled for the picture, it appears to have all the making of an outstanding attraction.

The supporting cast includes Ruth Stevens, Russell Hopton, Marion Shilling, Sam Hardy, Hale Hamilton and Jack Mulhall. E. Mason Hopper directs.

Pictures taken of the Broadcasting Studio at the Futurist Theatre, Birmingham, showing Ernest Parsons rehearsing the orchestra with Kathleen Burley, winner of Paramount International Search for Beauty Contest for the Birmingham-Futurist Division, and Robert Graham is standing on Miss Burley's left

Co-operation—Not Criticism

IMPROVING THE KINEMA FOR CHILDREN

Scottish Justices' Statement

THE Scottish Justices' and Magistrates' Association, an influential body concerning itself in the welfare of the young life of the nation, has issued a statement to the Scottish Press on the subject of making the kinema a more desirable entertainment for children.

They refer to the recent inquiry among Edinburgh children and to a more recent investigation by a body connected with the University of Columbia, and their conclusion is, that it is undoubtedly in co-operation with, and not in criticism of, the film Industry that the line of future progress lies.

There seems no reason, they say, why adventure and comedy and informative films, in which children are mainly interested, should not be woven together to produce a socially desirable entertainment. As long, however, as the producer is faced by the necessity of presenting a programme which will attract adult and juvenile alike it will be difficult to present the ideal fare for the child.

The solution would seem to be special shows for children, but the kinema is pre-eminently the family entertainment, and so long as it remains so the production of programmes to suit the child alone does not meet the fundamental difficulty. Is it possible, they ask, to have a kinema which will cater for both young and old without harmful results to the former? That is the fundamental point on which parents and educationists will have to make up their minds when attempting to raise the standard of the kinemas which the children attend.

Continuation Classes

Glasgow education authority is to be congratulated on the fact that it has decided to hold continuation classes dealing with kinema projection.

Similar classes were started some time ago and were well attended, but did not provide a very thorough course on the subject. This year they will be carried out on a better scale and are assured of popularity by all members of the Trade.

Wick Hall Burned

On Thursday morning, after a dance held under the auspices of the Northern Swimming Club, Breadalbane Hall, Wick, which is owned by Wick Picturehouse, Ltd., was burned to the ground.

The fire broke out about three o'clock in the morning and the fire brigade was immediately summoned, but all efforts to save the building proved useless. People in surrounding houses were forced to leave their homes in case of the fire spreading.

"Cavalcade" Private Show

A private show of the Fox super, "Cavalcade," was held at the Picture House, Glasgow, last Wednesday, attended by some thirty Scottish managers of Gaumont-British halls.

A. W. Jarratt was present at the show and afterwards gave a short address to the company at the New Savoy, Gaumont's Glasgow headquarters.

New Manager

R. J. Simpson has been appointed manager at the Lorne, Paisley Road, Glasgow, one of the A.B. King circuit.

Anna Neagle in Glasgow

When "Bitter Sweet" was Trade shown at the La Scala, Glasgow, on Wednesday, the film was personally introduced by the producer—Herbert Wilcox—and Miss Anna Neagle, who plays the leading part, appeared on the stage. She was given a warm reception and her car was held up in Sauchiehall Street by a crowd of admirers.

Girvan Entertainment

Through the generosity of Andrew MacCreadie, a number of children at the Glasgow Necessitous Children's Camp in Girvan were entertained to a programme of pictures in the Assembly Picture Palace.

Award for Showman

Mr. Hinks, manager of the Alex Cinema, Paisley, received a second Universal Certificate for his showmanship in connection with his campaign for "Laughter in Hell."

AEROPLANE DASH WITH FILM

Campbeltown Manager Saves Awkward Situation

IT was the energy and enterprise of the manager of the Cinema, Campbeltown, who chartered a 'plane to bring his film programme from Renfrew that enabled the kinema to open and prevent the disappointment to the large crowds of people on one of the wettest days of the year.

Queues had assembled, but though the opening hour had arrived no doors were opened, and the news was given out that the films to be shown that night had not arrived. Seven o'clock and still the doors were closed, but a few minutes later a Midland and Scottish Air Ferries motor-car dashed up to the door, handed out a metal film case, and in a few minutes the programme had commenced.

Demolition of the Glen, Paisley

The ruins of the Glen Cinema, Paisley, the scene of the terrible disaster in which so many children lost their lives, has at last to be demolished.

The building has remained an eyesore to all Paisley folks, and negotiations are now in progress for the purchase of this site. When these are completed it is understood that offices and shops will be erected, thus removing what has been too long a reminder of Paisley's blackest day.

Plans were presented in Perth Dean of Guild Court last week for a new kinema at Murray Street, Perth. Consideration was adjourned for a fortnight.

TRADE NEWS FROM IRELAND

ACTION AGAINST DUBLIN KINEMA

Employees' Union Complaint

MR. JUSTICE HANNA has given judgment in an action by Messrs. Lindsay Hickman, Ltd., of Burton Street, Mayfair, London, claiming £592 balance of work done on behalf of Messrs. Ellis and Co., of Grafton Street, Dublin, at the Grafton Street Picture House, Dublin. In another action the Grafton Picture House, Ltd., sued Messrs. Lindsay Hickman, Ltd., for damages for alleged breach of contract in connection with the supplying of new seating accommodation at the Grafton Cinema.

Mr. Justice Hanna, giving his decision, awarded Messrs. Lindsay Hickman £507 13s., with costs of the action. In the other action he awarded the Grafton Picture House, Ltd., £106 3s., with one-third of their costs of the counter-claim. He reduced their costs, as they had only succeeded in a small part of their claim, and if their cross-action had succeeded as such, they would have been entitled to only Circuit Court costs.

Settling a Dispute

Although the new agreement has not yet been arrived at between the Kinema Owners' Association and the employees' union in Dublin, a joint committee of the two bodies are investigating a complaint against a leading Dublin kinema in regard to staffing. At first strike action was threatened, but this is likely to be avoided now.

White Cinema Club

The August meeting of the White Cinema Club has been postponed until August 11. This is due to the majority of members being on holiday or, in some cases, those who have halls in seaside resorts are kept busy coping with the large crowds who wish to gain admission. Taking matters as a whole, business this summer season has not been at all bad in Ireland, and, if anything, has come above expectations.

Finding Employment

A number of the kinema musicians thrown out of work by the talkies have banded together and formed an orchestra, which is in great request.

AROUND LONDON PARKS

A BRITISH MOVIETONE NEWS FILM

During the week July 31 to August 6, British Movietone News is showing at the News Theatre, Shaftesbury Avenue, a feature-film of London's parks and open spaces. The film has been specially prepared, and during the shooting particular attention was paid to the quality of the photography, which equals that of big "full-length" releases.

Especially edited musical accompaniment has been made, and the film provides a cool fifteen minutes of rest and quiet during heat-wave swelter.

Scenes from GAMBLING SHIP which features Cary Grant and Benita Hume which Paramount is trade showing on Friday. See page 6

RECORD ACTIVITY AT B. & D.

"The Bohemian Girl" as Talkie—New Comedy Pictures

"MAGNOLIA STREET" SCHEDULED BY GAUMONT

By P. L. MANNOCK

EASILY the most active of British productionists at the moment is British and Dominions and Herbert Wilcox is to be congratulated on his company's record spurt.

Herbert's chief news this week is that he is teaming Anna Neagle and Fernand Graavey, following on their "Bitter Sweet" success.

The first of their subjects will be "The Bohemian Girl," due to start very shortly under Wilcox's personal direction. A much-revived silent version of this classic Balfe opera was made twelve years ago by Harley Knoles for the Alliance company, it will be recalled. For the new version Monckton Hoffe is now busy on the dialogue.

Necessarily, this imminent subject's importance means that "Nell Gwynn," with Anna Neagle, is postponed for the present.

Four companies are at present engaged in production at the B. and D. studios, Boreham Wood, and eight feature films are in various stages of cutting, shooting or preparation. Of these, four are British and Dominions pictures.

"Up to the Neck," Ralph Lynn's latest B. and D. picture, directed by Jack Raymond, is now completed, and its Trade show is fixed for August 15.

Following upon a location trip to Antibes, studio work on "That's a Good Girl" has been finished, and is now in the cutting room. Directed by Jack Buchanan, whose third starring subject this is for B. and D., "That's a Good Girl" is being edited by Merrill White, formerly with Ernst Lubitsch.

Herbert Wilcox announces that a new Sydney Howard picture, entitled "Trouble," will go into production on August 12. This will be directed by Maclean Rogers, and shows the troubles of a ship steward on a pleasure cruise in the Mediterranean.

Paramount, Windsor Films and Columbia are also working at Boreham Wood.

"Mixed Doubles," a Paramount-British picture directed by Sydney Morgan and starring Jeanne de Casalis, has just finished shooting, and is now in the cutting-room.

Columbia are at work on "The Lady is Willing," starring Leslie Howard, supported by Cedric Hardwicke and Binnie Barnes.

Carmine Gallone has just completed studio work in the Berlin sequence of the Naunton Wayne-Arthur Riscoe series for Windsor Films, and is now commencing work on the Venetian story.

AN IRISH TOWN
"General John Regan"

A complete Irish township has been built at the British and Dominion Studios for "General John Regan," the new B. and D. subject in which Henry Edwards is appearing with Chrissie White.

Covering nearly an acre, the set includes a main square, fringed with various buildings and thatched cottages.

The action of the film is set in Ballymoy, in County Down, and the characters include the local butcher, hotel keeper and police sergeant.

Every building in the set has its counterpart somewhere in Northern Ireland, and has been copied with meticulous care down to the last detail. Old bills, posters and announcements have actually been brought over from Ireland for use in this set, which is designed by G. F. Stegmann.

Location shots will be undertaken in County Down itself. Cyril Bristow is cameraman.

GILBERT MILLER
Directing Leslie Howard

"The Lady is Willing," Columbia's British production, now being directed by Gilbert Miller at Elstree, has a fine acting cast.

Supporting Leslie Howard, Binnie Barnes and Cedric Hardwicke, already announced, are such actors as Sir Nigel Playfair, Nigel Bruce, W. Graham Browne, and George Zucco.

Filming has so far taken place in a castle room, where Binnie Barnes has been kept a prisoner by Leslie Howard. Her rescue is imminent at any moment.

LYNN AND WALLS
"Cuckoo in the Nest"

The comedy highlights of "Cuckoo in the Nest," the first joint Tom Walls-Ralph Lynn picture to be made for Gaumont-British, centre round an old country inn. The proprietor of the inn is played by Mary Brough and Yvonne Arnaud is leading lady.

During the week still more of the amusing scenes in the country inn have been shot.

Visitors to the set during the heat-wave were full of sympathy for Yvonne Arnaud, who, during the greater part of that time was in bed, and since the action takes place in cold weather, she was subjected to the ordeal of a number of coverings, which, in addition to the powerful lights on the set, must have tried her resistance to the heat almost beyond human endurance.

SAVILLE'S NEW STORY
"Friday the Thirteenth"

"Friday the Thirteenth," directed by Victor Saville, tells the story of a group of people, who, on the fateful night of Friday the 13th, are grouped in a 'bus, which is wrecked. One of the passengers is a variety girl, played by Jessie Matthews. She is in love with a young school-master, by the name of Horace Dawes. The variety agent (played by Donald Calthrop), who is attracted to her, promises her an engagement at the Casino de Paris. She is on her way to accept his offer when the 'bus crashes. All the scenes of this part of the story have been completed.

Another section of the story tells of the meeting in Hyde Park between the extremely proper Robertson Hare and the girl of easy virtue (played by Leonora Corbett). These scenes have also been completed. The last of their meetings takes place late at night and the unit was on location during the course of last week at the Royal Botanical Gardens, Regent's Park, for the taking of these scenes.

"THE CONSTANT NYMPH"
Dean Departs with Cast

On Monday afternoon the unit for "The Constant Nymph" left Victoria for the Austrian Tyrol. They are travelling to Achensee. The part of Tessa is to be played by Victoria Hopper, who recently appeared in "Martine." Lewis Dodd is to be played by Brian Aherne, recently returned from playing Marlene Dietrich's leading man.

The other members of the cast are Leonora Corbett, Jane Baxter, Jane Cornell, Beryl Laverick, Peggy Blythe, Mary Clare, Athole Stewart, and Toni de Lungo.

Basil Dean is directing the film, and Mutz Greenbaum is the cameraman.

"DICK TURPIN"
J. Stafford Busy at Cricklewood

Work is well advanced on the John Stafford production, "Dick Turpin." At the Stoll studios, Cricklewood, on Friday morning I discovered John Stafford directing a scene in a beautiful woodland setting.

Frank Vosper, as Tom King; Jimmy Finlayson, as Jeremy, and Gilbert Lewis, as Jen, were playing in this.

In the making of this film many beautiful country scenes have been photographed, while no pains have been spared to make the studio sets authentic in every detail. Many horses are employed, and these have been obtained from some of the finest stables in the country.

John Stafford tells me that Gilbert Lewis is one of the finds of his company. Gilbert is a London boy and is only thirteen years old. He has figured in several crowd parts, but this is his first big appointment.

In the afternoon I met Victor McLaglen, as Dick Turpin, and Jane Carr, as Lady Eleanor Mowbray, on their way to the set.

"HOUSE OF DREAMS"
Off to Vienna

The company of British artistes who will appear in the new Danubia film, "House of Dreams," left Victoria on Tuesday morning for Vienna. The film will be made at the Sacher Studios under the direction of Toni Frenguelli. Carl Matthews will act as assistant director, Oscar Boville as cameraman, Ena Salas as continuity secretary, and Alma Tremayne as production manager.

Lester Matthews will appear in the part originally allocated to Stewart Rome, as the latter cannot complete work on his present film in time to leave on Tuesday. Alma Taylor, Sebastian Shaw, Margot Grahame (who finishes the new Warner musical to-night), Charles Cullum, and Eva Moore are other artistes who will be travelling to Vienna.

Jean Adrienne has the star part.

ELVEY COMPLETES
"The Wandering Jew"

The final scenes for "The Wandering Jew" were successfully shot by Maurice Elvey last week-end, and Twickenham's most ambitious and spectacular production is now in the hands of editor Jack Harris.

The principal characters are played by Conrad Veidt, Marie Ney, Anne Grey, Peggy Ashcroft, Joan Maude, Cecily Oates, Francis L. Sullivan, Felix Aylmer, Ivor Barnard, Abraham Sofaer, John Stuart, Dennis Hoey, Bertram Wallis, Jack Livesey, and Hector Abbas; while the small part players and crowd artistes who have taken part in this production run into thousands.

It is being distributed by W. and F.

MARGOT GRAHAME
Completes First Musical

Irving Asher, production chief of Warner Bros.' studios down at Teddington, has been busily whipping into shape the original musical production, "I Adore You," which has Margot Grahame in the stellar rôle, portraying her as a singer of syncopated melodies, supported by Clifford Heatherley, Harold French, O. B. Clarence, Charles Paton, Peggy Novak, and Gavin Gordon.

Carroll Gibbons, famous leader of the Savoy Orpheans band, will be seen with his boys in the picture, which is based upon an original story by Scott Darling, with additional lyrics and script by Paul England.

George King is directing "I Adore You."

Next month Tim Whelan will begin work on the next Cicely Courtneidge starring film, "Aunt Sally." Edward Royce will co-operate with Tim Whelan in the production of certain spectacular cabaret scenes.

Preparations are nearing completion for the production of "Jack Ahoy," to be directed by Walter Forde and starring Jack Hulbert, which will go on the floor next month.

WALKER COMPLETES
"Osprey" in Cutting Room

Norman Walker, Renee Gadd, Ian Hunter, D. A. Clarke-Smith, and the rest of the "Osprey" crew have been paid off at Ealing. Her 'picture' job done, the gallant barge, chartered by A.T.P. for W. W. Jacobs' "Skipper of the 'Osprey,'" has been returned to her owners. Her counterpart, built in the studio, is being dismantled.

Van loads of sails, anchors, cordage and other tide-water gear have found their way back to Greenhithe, and the cutters are now busy on their job of work on the first British talkie entirely in colour—Raycol colour.

"MAGNOLIA STREET"
Three for Gaumont-British

Louis Golding's famous best-seller, "Magnolia Street," is to be filmed by Gaumont-British.

The rights of Feuchtwanger's "Jew Suss" have also been acquired for production after much negotiation.

Another new Shepherd's Bush, probably to be directed by Sinclair Hill, is "Murder in June," an original story by Angus MacPhail, Leslie Gordon, Freda Rhys-Williams and V. C. Clinton-Baddeley.

"RED WAGON"
Stein Preparing

At B.I.P., Paul Stein is busy preparing "Red Wagon," and Jack Cox has lately secured plenty of real circus footage in Britain and Ireland. There is a possibility of Charles Bickford coming over for a part.

Robert Milton is casting for "Contraband."

"Punch and Judy"

Archie de Bear has expanded his playlet, "Punch and Judy," in which the late Alfred Lester made his last stage appearance, into a new screen subject, which will be made by Paramount-British.

"STRIKE IT RICH"
George Gee's Dance

The final sequence of the British Lion comedy, "Strike it Rich," an elaborate ballroom set, has been completed at Beaconsfield.

Gina Malo, Betty Astell, Davy Burnaby, Ernest Sefton, Wilfred Lawson, and Cyril Raymond, who are supporting George Gee in this production, were also "on call" for this sequence.

"Strike it Rich," which has been directed by Leslie Hiscott, is an original story by Michael Barringer.

AT SHEPPERTON

"Song of the Plough," now in production, has fairly and truly hit the news in its topical aspect this week.

Political issues of the moment concerning agriculture are touched on in this Sound City picture, and rural atmosphere has been secured with care. Most of the action is laid in Sussex, where John Baxter, the director, has been many weeks with the company with Reginald Pound, the author.

Stewart Rome heads the cast, with Rosalinde Fuller, Deidre Gale, Jack Livesey, Kenneth Kove, Allan Jeayes, James Harcourt, and John Turnbull in support.

"HOME SWEET HOME"
A Cooper Story

At Twickenham studios this week George A. Cooper starts directing "Home Sweet Home," an original story written by himself, which introduces the famous song in an up-to-date dramatic story. John Stuart has the rôle of a man who, returning from abroad, finds that his wife has been unfaithful, and Marie Ney plays the wife. Harold Huth, Richard Cooper and Sydney Fairbrother have other important parts.

Arthur Barnes is assistant director, and Ernest Palmer chief cameraman. Radio Pictures are distributing.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing August 7

London

Astoria.—"A Lady's Profession" and "Counsel's Opinion" (Paramount).
Capitol.—"The Ghoul" (W. and F.) and "It's Great to be Alive" (Fox).
Carlton.—"College Humour" (Paramount).
Davis, Croydon.—"The King's Vacation" (Warner); "Endurance" (W. and F.) and "I'm an Explosive" (Fox).
Dominion.—"The Little Giant" and "Elmer the Great" (First National).
Empire.—"Reunion in Vienna" (M-G-M).
Marble Arch Pavilion.—"Cavalcade" (Fox).
New Gallery.—"I Lived With You" (W. and F.) and "Vampire Bat" (P.D.C.).
New Victoria.—"The Little Giant" (First National) and "Counsel's Opinion" (Paramount).
Plaza.—"A Bedtime Story" (Paramount).
Regal. "The Rebel" and "Laughing at Life" (Universal).
Stoll.—"State Fair" (Fox) and "The King's Vacation" (Warner).
Tivoli.—"Falling for You" (W. and F.).

Birmingham

Forum.—"Radio Parade" (Wardour) and "Girl Missing" (Warner).
Futurist.—"No Man of Her Own" (Paramount) and "She Had to Say Yes" (First National).
Gaumont Palace.—"Waltz Time" (W. and F.) and "Money for Speed" (U.A.).
Scala.—"No Funny Business" and "Matinee Idol" (U.A.).
West End.—"To-day We Live" (M-G-M).

Bristol

Empire.—"Radio Parade" (Wardour) and "Out all Night" (Universal).
Hippodrome.—"One Precious Year" and "Luxury Liner" (Paramount).
King's.—"42nd Street" (Warner).
New Palace.—"Pilgrimage" (Fox) and "From Hell to Heaven" (Paramount).
Regent.—"White Sister" (M-G-M) and "Officer 13" (Ideal).
Stoll.—Mon.: "Under Cover Man" (Paramount) and "That's My Boy" (U.A.); Thurs.: "Up for the Derby" (W. and F.) and "Son of the Gods" (First National).
Triangle.—"Radio Parade" (Wardour) and "Out all Night" (Universal).
Whiteladies.—"42nd Street" (Warner).

Cardiff

Capitol.—"The Woman Accused" (Paramount).
Empire.—"State Fair" (Fox).
Park Hall.—"The Death Kiss" (Gaumont-Ideal).
Pavilion.—"Employees' Entrance" (First National) and "Fargoe Express" (Gaumont-Ideal.)
Queen's.—"Letting in the Sunshine" (Wardour) and "The House of Chance" (P.D.C.).

Glasgow

Coliseum.—"The Keyhole" (Warner) and "Their Night Out" (Wardour).
Cranston's.—"20,000 Years in Sing Sing" (First National).
Grand Central.—Mon.: "Ladies They Talk About" and "Scarlet Dawn" (Warner); Thurs.: "The Crusader" (P.D.C.) and "Dynamite Ranch" (Gaumont).
Green's Playhouse.—"Billion Dollar Scandal" and "The Mysterious Rider" (Paramount).
La Scala.—"The Woman in His House" (Radio) and "Reducing" (M-G-M).
New Savoy.—"Parole Girl" (U.A.) and "The Mystery of Monte Carlo."
Regal.—"The Keyhole" (Warner) and "Their Night Out" (Wardour).
Regent.—"Hallelujah, I'm a Tramp" and "No Funny Business" (U.A.).
The Picture House.—"Waltz Time" (W. and F.).

Leeds

Assembly Rooms.—"Waltz Time" (W. and F.) and "Little Orphan Annie" (Radio).
Coliseum.—"Money for Speed" and "Air Hostess" (U.A.).
Majestic.—"Waltz Time" (W. and F.) and "Little Orphan Annie" (Radio).
Paramount.—"Night of the Garter" (U.A.) and "Hello, Everybody" (Paramount).
Rialto.—"Nagana" and "Down on the Farm" (Universal).
Scala.—"Money for Speed" and "Air Hostess" (U.A.).
Tower.—Mon.: "No More Orchids" and "Puppets of Fate" (U.A.); Thurs.: "Tonight is Ours" (Paramount).

Liverpool

Forum.—"Leave it to Me" and "Viennese Waltz" (Wardour).
Futurist.—"Cohens and Kellys in Trouble" (Universal).
Palais de Luxe.—"Slightly Married" (Butcher).
Prince of Wales.—"Girl Missing" (Warner).
Rialto.—"Trick for Trick" (Fox) and "Circus Queen Murder" (U.A.).
Royal Hippodrome.—"Lucky Number" and "Trailing the Killer" (Gaumont-Ideal).
Scala.—"Green Goddess" (Warner).
Trocadero.—"Pilgrimage" (Fox) and "Officer 13" (Gaumont-Ideal).

Manchester

Deansgate.—"All Quiet on the Western Front" and "King of Jazz" (Universal).
Gaiety.—"Employees' Entrance" (First National).
Market Street.—"That's My Wife" (British Lion).
New Oxford.—"That's My Wife" (British Lion).
Paramount.—"Counsel's Opinion" (Paramount).
Theatre Royal.—"Leave It to Me" (Wardour).

Newcastle

New Westgate.—"Money for Speed" (U.A.) and "Out of the Past" (Warner).
Pavilion.—"Zoo in Budapest" (Fox).
Queen's Hall.—"Zoo in Budapest" (Fox).
Stoll.—"Lost Chord" (A.P. and P.) and "Wanderlust" (International Pictures).
Paramount.—"Summer Lightning" (U.A.) and "The Woman Accused" (Paramount).

Sheffield

Albert Hall.—"The Ironmaster" (Gaumont-Ideal) and "The Circus of Life" (Wardour).
Central P.H.—"Our Betters" and "Man Hunt" (Radio).
Cinema House.—"Endurance" (W. and F.).
Electra Palace.—"If I Had a Million" (Paramount).
Hippodrome.—"So This is Africa" (U.A.) and "A Girl Missing" (Warner).
Regent P.H.—"Waltz Time" (W. and F.).
Union Street.—"Silver Dollar" (First National) and "Rough Riding Romance" (Universal).

ALL-MAINS SOUND-FILM TESTING MACHINES
SEND FOR FULL PARTICULARS
MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.
'PHONE GULLIVER 5451-3

Theatre Furnishing
Pictons Ltd.
65-NEWMAN STREET
LONDON.W.1.

LATEST 16 mm. TALKIE PROJECTOR

FEATURES OF SIEMENS' HALSKE MODEL

THE new Siemens-Halske projector for showing 16 mm. film is now to be seen in London. The quality of the sound is extraordinarily good. It is claimed that there is faithful reproduction over a range of from 40 to 6,000 cycles. Certainly, from the highest treble to the deepest bass, there is a purity and fulness which is superior to a good deal of sound I have heard in theatres.

The sound unit, which fits on to the standard Siemens-Halske 16-mm. projector, is remarkably simple.

As the projector itself is governor-controlled, a constant speed is maintained, and it is interesting to note that there is no rigid connection between the silent projector and the attachment, and therefore the sound attachment can be fitted very easily to any Siemens projectors which have already been sold in this country.

The projector is of the standard Siemens-Halske pattern, except for the necessary changes to the guides and sprockets to take the new type film. It is possible also to fit the sound attachment to the super projector, which has been seen in this country and will, I understand, be ready fairly shortly. This machine is remarkable for the brilliance of its illumination on the screen, in fact, there is little doubt that it is suitable for small theatres.

HARRY WALDEN.

A PRICELESS ACT

An exhibitor was recently approached by the world's worst pest—the dead-head—for a brief.

"No! No!" he cried. "We exhibitors must have trading principles. The best I can do—because I know you—is to give you a couple of Trade show tickets!"

PAVILION, READING

PROJECTION ROOM EQUIPMENT

The above illustration is of the operating-room of the Pavilion, Reading, which is another one of the County Cinema group and is under the management of Constance Morris. The equipment consists of two Simplex machines in conjunction with Peerless H.I. arcs. These are fed from two 150-amp. Newton generators. Front-of-house spot-light and slide lantern are also taken from the same supply. Auditorium and stage lighting is controlled through a dimmer board at the back of the box, and the electric curtain gear is controlled from the front of the box.

The sound system is by Western Electric, type 2SX. F.D.N.S. The staff of the operating-room consists of H. F. Lillystone (chief), W. Dann (second) and E. Sayers (third). Pyrene automatic fire-extinguishers are installed.

H. AND C. ARCS

AT THE AVENUE, NORTHFIELDS

Our attention has been called to the photograph of the projection-room of the Avenue, Northfields, which appeared in last week's *Kine*.

It is pointed out that the caption does not make it clear that the projectors are Kalee's fitted with Hall and Connelly arcs, which are distributed by J. Frank Brockliss.

The Observation Window

One Man Projection Room

Conditions that Should Not be Allowed

Ultra-Violet Rays on Stage Sets

IT is a little surprising to learn from the technical supplement of the American *Motion Picture Herald* that there are still kinemas in the U.S. which employ only one projectionist on duty at a time. The Projection Practice Committee of the S.M.P.E. gives eleven reasons for employing more than one on the projection shift, these reasons including threading, maintaining focus, illumination, and sound intensity, watching for film breaks, guarding against fire, change overs, rewinding, splicing, supervision of equipment, and responding to telephone calls from the manager.

IT is pointed out that many of these items involve the presence of the projectionist simultaneously at the side of the projector and elsewhere. The lone projectionist should never have been allowed in silent days; but when he has in addition to the actual projection to attend to so many other duties, it is a physical impossibility for him to run the show efficiently. Fortunately such conditions are now exceedingly rare in this country, and it is a little surprising to learn that they are still tolerated in the States.

IT is some years since F. G. H. Macrae demonstrated at the Stoll P.T., Kingsway, the effect of ultra-violet rays on stage sets and performers, and similar experiments were made by L. G. Appleby at the recent opening of the Strand Electric's private theatre. It is therefore interesting to note that American technicians of the Radio City Music Hall has introduced ultra-violet effects, known as the Stroblite system, as a presentation, and soon had the audience spellbound with amazement. It proved a novelty which promises to revive jaded audiences.

CAMERAMAN JAMES WONG HOWE has invented a new trick photographic process—the "static-pan lap dissolve." It will be used for the first time in the production of Fox's "The Power and the Glory," and is available to any film unit seeking a 100 per cent. improvement in photographic and dramatic effects. The "static-pan lap dissolve" is a new method for depicting transitions of time and place—a moving dissolve originating from a static scene.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

The Pavilion, Reading, projection room equipment consists of two Simplex machines inc on-junction with Peerless H.I. arcs which are fed from two 150 amp. Newton generators. The sound system is Western Electric. Protection against fire is provided by the installation of Pyrene extinguishers

THE
CAPITOL DIDSBURY
(REBUILT)
OPENS AUGUST 7th
RIOT upon RIOT
of amazing colour spectacle. Thousands of massed colour effects, all blended to make bewildering patterns, follow each other—and the mood of these marvellous surroundings ALWAYS matches the music, for the organist can control these moods.
See Colour Lighting at its Zenith
Practical descriptive booklet on modern colour lighting free on request
HOLOPHANE
COLOUR LIGHTING
35, ELVERTON STREET, WESTMINSTER, S.W.1

UNITED STATES STUDIO ECONOMY

DEVICES TO SAVE ON SOUND TRACK

THE need for economy in America has set all departments of film production on the *qui vive* for methods of preventing waste.

In its most recent report, the Progress Committee of the Society of Motion Picture Engineers refers to varying schemes adopted in American studios to economise in film. Greater opportunities were possible in recording sound than elsewhere on the film stock side.

Using Negative Twice

Ever since the coming of sound recording was effected on a full 35-mm. film, a large area of film remaining unused. Metro-Goldwyn-Mayer studios were the first to move in the direction of economies here by recording two sound-tracks on the negative, thus reducing sound negative costs 50 per cent. Prints were made from these and were split down the middle, which were then assembled for daily tests and run through in synchronism with the picture. For final cutting of the negative sound-track, it was, of course, necessary to split the sound negative.

Split Negatives

Other studios have adopted variations of this scheme. Some record only one track on the negative, but make 17.5 mm. prints; others split the negative before recording using only one set of sprockets for pulling the film. This, however, requires a special modification of all machines handling the films, whereas the M-G-M method obviates this except as regards projectors in the studio theatres.

Another method of economising on raw stock without splitting the film is to break down the negative before development and to develop only approved "takes," these being denoted by suitable punch marks.

NEW FRONT OF HOUSE ARC PROJECTOR

MAJOR EQUIPMENT PRODUCT

Much interest has been evinced among projectionists and technicians in the new front-of-house arc projector introduced by Major Equipment Co., Ltd. This is a highly efficient machine marketed at a very low price.

A special feature of its construction is its balance, which makes for easy and quick manipulation.

The projector consists of a well-balanced double-shell housing, with five sight holes and tilt-locking handles at sides, with special friction adjustments. The arc lamp is a 100-120 amp. five-movement model with telescopic handles, arc shield and seven feet of extra flexible asbestos covered tails of suitable current carrying capacity. On each side of the housing are focusing scale, and pointer and focusing handles.

The Colour Magazine

A six-way colour magazine is fitted with runners for additional effects and attachment, while at the rear of the machine are colour-indicating windows. An Iris diaphragm and barn-door shutter, each with indicator dial, together with spot, flood lens and changeover device, which are all operated from rear of machine.

The complete unit is mounted on a heavy C.I. pedestal with ballrace and vertical adjustment and locking handles for vertical and horizontal movements

For full technical details and price of this machine application should be made to Major Equipment Co., Ltd., of 162, Millbank, S.W.1.

Louvre Gangway Light

Another interesting new product of this company is the Major louvre gangway light. The advantages of this type of lighting over the usual method of attendants' electric torches are obvious. The louvres distribute light efficiently yet unobtrusively, showing patrons to their seats without detracting from the screen or stage.

In appearance the louvre light adds a pleasant touch to any interior. It is available in a number of standard finishes, and any special finish can be supplied if required.

The Supreme Photographic Qualities and Dependability of Kodak Film were allied with the technique of Directors, Cameramen, and Artistes to make these British Features

Gaumont British

"Rome Express" "I Was a Spy" "Waltz Time" "Britannia of Billingsgate" "Channel Crossing"

British International

"Maid of The Mountains" "For the Love of Mike" "Leave it to Me" "Radio Parade"

Gainsborough

"Michael and Mary" "The Faithful Heart" "Love on Wheels"

Warner Brothers, First National

"Call Me Mame" "The Thirteenth Candle" "The Man with a Million"

Twickenham Film Studios

"The Wandering Jew" "Ghost Camera" "This Week of Grace" "I Lived with You"

British and Dominions

"Bitter Sweet" "Rookery Nook" "That's a Good Girl"

Associated Talking Pictures

"The Sign of Four" "The Impassive Footman" "Looking on the Bright Side"

The above are only a few of the outstanding productions of these famous British studios that have been made on Kodak Film

You can rely on Kodak Super-Sensitive Panchromatic Film Stock

Available on Grey Back or Ivory Base

KODAK LIMITED . KINGSWAY . LONDON W.C.2

IN SEARCH of the FUGITIVE

READING NEWSPAPER COMPETITION

E. McQUAID, of the Central Picture Playhouse, Reading, exerted great efforts and successfully beat the weather to make the screening of "I Am a Fugitive" (Warner) a record breaker. His campaign started with the sending of two toughs dressed in convict garb and manacles, who mingled with the Henley Regatta sightseers distributing throwaways. Their appearance naturally created a tremendous amount of interest, as did the similarly attired chain-gang in the charge of a warder leading a vicious mastiff, who paraded the streets of the town each day.

This ingenuity showman also organised a "Find the Fugitive" competition in conjunction with a local newspaper. Cash prizes, supplied by the newspaper, were offered to those who successfully found the Central's fugitive, who, in his ordinary clothes, strolled about the town. When accosted by "Are you the fugitive from the Central?" and receiving an affirmative reply, the captor answered with "I'm from the *Chronicle*," and received a voucher for one of the cash prizes. This stunt went well with the townspeople.

A gala performance, attended by the Mayor, Watch Committee, magistrates, and police executives, gave the picture a good send off on the opening evening. An attractive vestibule display consisting of convict cut-outs also assisted in bringing in the business, and in publicising the picture from so many angles, Manager McQuaid reached all sections of the public.

A NOVEL THROWAWAY
For Slim and Zasu Film

Ingenious exploitation characterised the presentation of Universal's "They Just Had to Get Married" at Cranston's Picture House, Glasgow.

The throwaway took the form of a heavy white double card, the front of which contained a crest "S—P," with the words, "A marriage has been arranged."

Page two was blank, but page three contained the following: "The pleasure of your presence is suggested at the wedding of Zasu Pitts and Slim Summerville; C. Aubrey Smith will give the bride away; Roland Young, groomsman; Guy Kibbee, the divorce lawyer, in the offing. Among those present: Fifi D'Orsay, Cora Sue Collins, David Landau, Veree Tensdale, and other guests."

The fourth page was devoted to a general announcement regarding the screening of "They Just Had to Get Married."

In spite of hot and sunny summer weather, the theatre registered exceptionally fine business with the Summerville-Pitts feature.

VESTIBULE DISPLAYS
Bring In Patrons at Manchester

C. H. Cox has gained some valuable publicity with vestibule displays at La Scala, Manchester.

Previous to the screening of "Kongo" (M-G-M) a vestibule display was arranged, with a canvas painted to represent a hut with surrounding jungle scenery, a cut-out of Walter Huston, and a banner announcing the film. During the three days of showing the pillars and entrance were covered with plywood and painted as jungle scenery, whilst the pay-box was converted into a hut. A cut-out of Walter Huston at the side completed the scene.

For "I Am a Fugitive" (Warner) the entire entrance was converted into a prison scene, with the pay-box representing a guard hut. A convict reciting a monologue on the stage, which was set as a prison cell, proved an effective prologue to the film.

An empty shop window adjacent to the kinema has provided Mr. Cox with an inexpensive means of advertising forthcoming attractions. In this he displays stills, which are illuminated from behind during the evening.

ORGAN ACCOMPANIMENT
Featuring a Short

How a simple short can be made attractive was convinced by T. Guy Hindell, organist at the Central, Kidderminster, when "Trees" (Wardour) was screened.

Playing in typical Jesse Crawford style, he opened with "Kiss Waltz" and then went on to play "Trees" and accompanied each of the following numbers as they were sung by the vocalist (Charles Carlisle): "Trees," "In the Shade of the Old Apple Tree," "Shady Tree," and "Lullaby of the Leaves," each item being in perfect synchronisation with the playing as screened of Jesse Crawford. With each change of scene a direct combination of colour was thrown on the screen and organ, giving a charming effect.

This feature was treated as a special interlude, without any sound emanating from the sound chamber, and Mr. Hindell played entirely without music throughout, displaying considerable technique and skill, and the interlude was much appreciated.

DEATH FROM LAUGHTER
Walter Hinks' Insurance Enterprise

"You'd die laughing" is an expression that has apparently put the fear of the loss of patrons into the mind of Walter Hinks, manager of the New Alex, Paisley, for, in exploiting Universal's hilarious Summerville-Pitts comedy feature, "They Just Had to Get Married," he insured his patrons for £100 against death from laughter.

Needless to say, the bright showmanship got excellent local newspaper breaks.

E. McQuaid's convict stunt for I AM A FUGITIVE (Warner) at the Central Playhouse, Reading.

Egyptian Relics at Bolton

DISPLAYS AND TIE-UPS FOR "THE MUMMY"

NOTWITHSTANDING the heat-wave, F. Basil Boddington, general manager for Universal, at the Theatre Royal, Bolton, in spite of strong counter-attractions, reaped the benefit of a wide campaign for "The Mummy" (Universal).

Special throwaways were distributed, a lobby and foyer display of Egyptian relics shown, circulars sent to local Egyptologists, talks made to Bolton boys and girls on the lore of Egypt, tie-ups effected in linen, scarab ornaments, kneeling mats—as used in Egypt—books on travel in Egypt and the Sudan, travel tours in the East, and many other angles.

The house interior and presentation was specially made to fit the picture, so that the atmosphere of the film fitted in with the atmosphere of the theatre, especially in so far as the closing sequences of the film were concerned.

Mr. Boddington, having travelled and hunted in Egypt and the Sudan, was most fitted to exploit such a vehicle, and the business that accrued proved that the angles exploited were of real showmanship value.

MINIATURE AERODROME
For "Parachute Jumpers"

R. Davidson, who is acting as relief manager for A.B.C. in the Midland area, ably exploited the forthcoming screening of "Parachute Jumpers" (Warner) by staging a complete aerodrome setting in his foyer.

A backcloth of hills, with hangars in the foreground, formed the rear of the display, whilst in front were a number of toy aeroplanes affixed in flying positions by means of wires, and in the centre an aeronaut making a parachute descent. A crashed aeroplane was another attraction in a realistic setting that caused a great deal of comment from patrons.

ORIENTAL SETTING
For "The Monkey's Paw"

Manager Brunt continues to keep the Alhambra, Birmingham, well on the entertainment map, in spite of the hot spell.

For the playing of "Monkey's Paw" (Radio), the foyer was transformed into a scene from the picture depicting the principal characters in an Oriental setting of temples, palm trees and Eastern life generally.

"Twenty Thousand Years in Sing Sing" (First National) was also the subject of R. J. Brunt's enterprise, and for this the large forecourt in front of the theatre was made to represent a scene in the life of a convict. A large hand-painted background depicting the prisoners working on the rock pile was utilised, and figures of convicts, some over 3 ft. in height cut from plywood, gave a touch of realism to a display which was surmounted by a streamer carrying the titles, stars and showing date.

"OLIVER TWIST"
Pathe's Exploitation Cards

Sets of "Oliver Twist" exploitation cards are being issued by Pathé at a minimum cost to all exhibitors who have booked this film. Each set is made up of ten cards illustrating leading players in the picture.

The idea is that for a month or so prior to screening one of these attractive cards shall be handed to each of the audience, the collection of a complete set to entitle the holder to one free admission to see "Oliver Twist."

The cards will be overprinted with the names of kinemas showing the film.

The
E. G. Turner
Perforated Front Projection
Sound Screen
All Enquiries to
19, Charing Cross Rd., W.C.2.
Phone: Whitehall 4087.8

The Difference Between Publicity and Showmanship

L. Cellini, manager of the Royal Cinema, Kensington, replies to F. J. Smidmore's article "My Theory of True Showmanship" which appeared in the July 13 issue of the *Kine*

BY his fruits you shall know him—the Showman.

Now, obviously this is true, and I think it can be accepted as general knowledge that showmanship is, in effect, satisfactory results; there isn't any need to theorise on this point, though Mr. Smidmore is modest.

Showmanship does not, to my mind, depend on theory, but is a material asset as a distinctive type of personality. You are either a showman or you are not a showman, dependent to some extent upon practical experience. A publicist must not be confused with a showman.

L. CELLINI

Because a manager publicises a film with the aid of tie-ups, this does not necessarily mark him as a showman, any more than the advance manager of a theatrical touring company is a showman because he boosts the show before its arrival.

To further explain my meaning, I will relate one of my experiences in the old days of the "saw dust holes" and the "fit-ups." I had to play the "light lead" in comedy in the first half of the performance and follow with the principal rôle of "Bohemian Girl." This, I contend, demanded showmanship, and one's wages depended upon it.

Publicity Not Showmanship

Lest I be wrongfully accused, I must hasten to add that all performers are not showmen, and many excellent performers that I know are poor showmen. However, before my point is finally stressed, I would offer a further example to my argument. Let us suppose that a manager introduces in his publicity campaign a "Go-as-you-please" competition (an ancient idea, by the way); he advertises the event in various ways, and with this assistance he secures a large entry and is fairly confident of a huge success.

Now this is publicity, essential advertising, but it isn't showmanship. It is when he (the manager) has to "put it over" from "the back" that he must depend upon showmanship to finish what publicity has begun. In my opinion, publicity, with all its arms, is merely a preliminary to showmanship. The symbol of showmanship is, generally speaking, the beating of the big drum, and publicity can best be described as "the silent showman."

The apportionment of 5 per cent. gross income to the needs of publicity is merely a question of business acumen. It is fairly safe to say that many a lobby display costing up to £30 can be secured at no expense whatever to the kinema account, and the confession of Mr. Smidmore that he never had to spend more than £1 in any such instance is neither informative nor interesting.

Need for Personality

There is another side to general publicity which is acquired in the course of experience. The public to-day has plenty of variety to choose from in all branches of entertainment, and it is not conceivable that intelligent men and women of to-day can be so easily attracted by even the finest methods of publicity and advertising 'boost.' It is, I suppose, more a question of psychology, which brings us back finally to that personality that "gets them in the end"—the showman. Nero played his fiddle while Rome burned, and people still talk of it. Horatio Bottomley, probably the greatest showman of our time, will ever be an ideal example of a personality who could always "put it over."

In the kinema world, the majority of us are willing to learn, and many of us through the hard school of experience have ever been glad to add to our knowledge through the efforts and advice of our confrères. If, therefore, any one possessing ingenuity in his sphere is also backed by the capacity to express himself to the general benefit of the fraternity, then his efforts are always welcome, but in a world where the individual desire to shout one's own praises is so evident, a gentle rebuke to the offender is often helpful, and acts as a sap to youthful spirit and indiscretion.

A giant circus campaign by B. Woolley, of the Adelphi, Slough, made THE BIG CAGE (Universal), the talk of the town

SLOUGH CIRCUS CAMPAIGN FOR "THE BIG CAGE"

Wide Range of Ideas by B. Woolley Draws Crowds to Adelphi Box Office

Bernard M. Woolley put over his greatest stunt to date with "The Big Cage" (Universal) at the Adelphi Theatre, Slough. The week before screening he arranged a big vestibule display of wild animals loaned from Chapman's and made an attractive display of posters and cut-outs. Prior to the trailer, he made a microphone speech to his patrons announcing that the film was coming next week and describing the story. Following this music of the fairground type was played by the organist and the noise of a lion roaring was made. Posters from the *Sunday Pictorial* were displayed outside newspaper shops all over the county, and tie-ups were arranged with local gun and sports shops.

On an ordinary kitchen chair displayed in the vestibule was a whip. A card underneath read: "How does he do it, with this whip and chair Clive Beatty faces 20 lions and 20 tigers." Mr. Woolley also advertised in the local papers in the personal columns the following: "Wanted, a lion or Bengal tiger tame enough to walk out with a young lady to advertise 'The Big Cage,' all next week at the Adelphi.

A special item was the tie-up with forty schools in the district. Schoolmasters showed bills and distributed handbills to the children, and Mr. Woolley arranged a special Saturday morning matinee, at which over 2,000 children attended.

During the week of showing Mr. Woolley had a huge marquee erected in front of the theatre, and from the road it gave appearance of a big circus. Loudspeakers were erected at the front, and circus music was played all day. At periods announcements were made through a microphone by Mr. Woolley, who acted as a circus showman. All the live animals were displayed outside the theatre, and attendants attired as clowns, cowboys, trainers, etc., gave the real atmosphere to the film.

On the Saturday prior to the screening, Mr. Woolley entered a lorry into the annual carnival of the Slough Joy Week. This lorry was decked with flags, and on it a big cage of monkeys and real bears. Members of the theatre staff, attired in circus outfits, and a good show of cut-outs, etc., made a great display. The outfit toured all the streets lined with thousands of people, and was successful in winning the first prize in the carnival competition.

A picture of the lorry appeared in the *Sunday Pictorial*.

VARIETY IN MUSICAL INTERLUDES

Gipsy, Swiss and Oriental Music for September 11 Releases

ATMOSPHERIC SUGGESTIONS BY A. W. OWEN

THIS week's release list is well varied in regard to the different types of music necessary to create satisfactory atmospheric interludes.

"King Kong," one of the weirdest and most sensational films ever produced, only requires a modest introduction of misterioso type preceded by the beating of a very large cymbal (beat and roll effects).

A gay comedy in an Alpine setting gives us an opportunity for presenting a new publication, "Alpine Memories," which is so appropriate that it might have been written specially for the film, "Falling For You."

"Money for Speed" requires a "presto" movement, and "Nozze di Figaro," if played right up to "tempo," should be effective as an introductory interlude.

"Oliver Twist," is an outstanding film, and its English setting demands that music which is not only English in character, but also by a British composer, is essential. The opening scene of the film shows us the birth of Oliver Twist, and Sir Edward Elgar's beautiful song of daybreak, "Chanson de Matin," became my choice after careful consideration.

The film, "Woman Accused," is so typical of operatic drama that "La Tosca" will give us the exact dramatic tone colour, even if we have to take licence for once to ignore the country of origin.

"Council's Opinion," the clever comedy of the divorce court, immediately called to mind Sir Arthur Sullivan's fine music in "Trial by Jury," and although very few of our younger section of the audience will recognise the old familiar tunes, it is such melodic writing that it should be quite safe to present to the average patron.

The "Cairo" selection should be revived for "A Night in Cairo," and Sarasate's "Zigeunerweisen," as violin solo, should give violinist leaders an opportunity to show their virtuosity and showmanship.

"KING KONG" (Radio)

CERT. A. 8,952 ft. Reg. No. F.8664. Reviewed in *Kine*, April 13, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Fay Wray, Robert Armstrong and Bruce Cabot.
ATMOSPHERE.—Sensational film presentation of Edgar Wallace's famous story.
ORCHESTRA.—Short misterioso introduction, with preceding deep gong effect, such as the last 32 bars only of "En Plein Mystere." Zamecnik. (Keith Prowse and Co.)
ORGAN.—As orchestra, with adaptation from piano copy of above orchestration, or 32 bars of improvisation.
NON-SYNC.—"En Plein Mystere." Zamecnik. Recorded on Columbia D.19232 (special film catalogue), last 32 bars only, played as introduction, preceded by deep-toned gong effect.
LIGHTING EFFECTS.—Deep red flood.

"OLIVER TWIST" (Radio)

CERT. U. 7,065 ft. Reg. No. F.8697. Reviewed in *Kine*, May 4, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Dickie Moore, William Boyd, Irving Pichel, Barbara Kent.
ATMOSPHERE.—Screen adaptation of Dickens' immortal story. The opening scene is the birth of Oliver Twist.
ORCHESTRA.—"Chanson de Matin." Sir Edward Elgar. (Novello and Co.)
ORGAN.—As orchestra, with adaptation from piano-solo copy and synchronisation if desired with record, as detailed below for non-sync.
NON-SYNC.—"Chanson de Matin." Sir Edward Elgar. Recorded on H.M.V. D.1236 by the composer and the London Symphony Orchestra; or on H.M.V. C.1839 by Arthur Catterall, violin solo and piano accompaniment.
LIGHTING EFFECTS.—Sunrise effects to illustrate the early morning atmosphere.

"PERFECT UNDERSTANDING" (U.A.)

CERT. A. 7,871 ft. Reg. No. Br.8377. Reviewed in *Kine*, February 2, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Gloria Swanson.
ATMOSPHERE.—Conjugal problem picture, with modern provocative theme, forcibly demonstrating that the essence of marriage is team work.
ORCHESTRA.—"Petite Suite de Concert." No. 1. The "Caprice of Nanette" only. (Boosey-Hawkes and Co.)
ORGAN.—As orchestra, with adaptation from the piano-conductor part of above orchestration and synchronisation with record, detailed below for non-sync.
NON-SYNC.—"Petite Suite de Concert." No. 1 only. Recorded on Columbia D.B.9340 by John Ansell and the New Queen's Hall London Symphony Orchestra.
LIGHTING EFFECTS. Blendings of deep blue, violet and amber.

"FALLING FOR YOU" (W. & F.)

CERT. U. 7,938 ft. Reg. No. Br.8928. Reviewed in *Kine*, June 22, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Jack Hulbert, Cicely Courtneidge.
ATMOSPHERE.—Gay comedy, which commences in Alpine picturesque scenery, and concludes in the English countryside.
ORCHESTRA.—"Alpine Memories." A fantasia on Swiss melodies. Aubrey Winter. (Boosey-Hawkes and Co.) Cuts can easily be made to suit length of interlude desired.
ORGAN.—As orchestra, with adaptation from the pianoforte-conductor copy of above orchestration for solo presentation. No record has yet been made of this work. Use non-sync. record for synchronisation.
NON-SYNC.—"Voice of the Bells." An Alpine phantasy. Thurlam. (Boosey-Hawkes and Co.) Recorded on H.M.V. C.2103 by the Mayfair Orchestra, with bells, organ and male quartet.
LIGHTING EFFECTS.—Blending of bright colours in varied and contrasting tints.

"THE WOMAN ACCUSED" (Paramount)

CERT. A. 6,516 ft. Reg. No. F.8622. Reviewed in *Kine*, April 6, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Nancy Carroll, Cary Grant.
ATMOSPHERE.—Ten authors combine in this crime drama of murder and revenge.
ORCHESTRA.—"La Tosca." Puccini-Tavan arrangement. Play "all in," afterwards making cuts as desired to suit length of interlude; or use opening movement as short introductory entr'acte.
ORGAN.—As orchestra, using piano-conductor copy for adaptation, but no synchronisation.
NON-SYNC.—"La Tosca." Prelude to Act 3. Recorded by the Milan Symphony Orchestra on Columbia D.B.5394; or selection on Columbia D.B.9305 by the New Queen's Hall Symphony Orchestra, conducted by Percy Pitt.
LIGHTING EFFECTS.—Deep dramatic tints throughout.

"COUNSEL'S OPINION" (Paramount)

CERT. A. 5,940 ft. Reg. No. F.8622. Reviewed in *Kine*, March 9, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Henry Kendall, Binnie Barnes.
ATMOSPHERE.—Piquant comedy, which turns neatly on divorce, adopted from the stage play by Gilbert Wakefield.
ORCHESTRA.—Selection. "Trial by Jury." Sullivan. (Chappell and Co.) Cut to suit length of interlude desired; or any other musical comedy selection thought suitable.
ORGAN.—As orchestra, with adaptation from piano-solo copy, but *not* synchronised with record detailed below for non-sync.
NON-SYNC.—Selection. "Trial by Jury." Sullivan. Recorded on H.M.V. C.1435 by H.M. Coldstream Guards' Band.
LIGHTING EFFECTS.—Bright tints of varied and contrasted colours.

"THE MIND READER" (First National)

CERT. A. 6,389 ft. Reg. No. F.8651. Reviewed in *Kine*, April 20, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Warren William, Constance Cummings.
ATMOSPHERE.—Drama which exposes some of the artificial and mechanical devices employed in the professional clairvoyants' stock in trade.
ORCHESTRA.—"Gipsy Melody." (Nelson and Knight.) Or Gipsy air "Zigeunerweisen," Sarasate. As violin solo with orchestral accompaniment. (Feldman and Co.)
ORGAN.—"Gipsy Melody." (Nelson and Knight.) With adaptation from the piano-conductor copy of the above orchestration and synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Gipsy Melody." (Nelson and Knight.) Recorded on Columbia D.B.5450 by Albert Sandler and his Orchestra. Or "Zigeunerweisen." Sarasate. Recorded as violin solo by Jascha Heifetz on H.M.V. D.B.284; or by Alfredo Rode on H.M.V. C.1380.
LIGHTING EFFECTS.—Blending of deep blue, mauve and violet.

"A NIGHT IN CAIRO" (M-G-M)

CERT. A. 9,220 ft. Reg. No. F.8763. Reviewed in *Kine*, May 25, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Ramon Novarro, Myrna Loy.
ATMOSPHERE.—Exotic Eastern romance in a Cairo and desert setting.
ORCHESTRA.—"Cairo." Selection. (Ascherberg, Hopwood and Crew, Ltd.) Or "Lover in Damascus." Suite. No. 3. "Far Across the Desert Sands." Amy Woodford-Finden. (Boosey-Hawkes and Co.) Played as introductory presentation only.
ORGAN.—As orchestra, with adaptation for "Cairo" from the piano-solo copy; but I cannot trace any recording, so if synchronisation is required use "Lover in Damascus" suite record, as detailed for non-sync. below.
NON-SYNC.—"Lover in Damascus." Suite. No. 3 "Far Across the Desert Sands." Recorded by Peter Dawson on H.M.V. C.2096.
LIGHTING EFFECTS.—Blendings of deep orange and violet.

"RADIO PARADE" (Wardour)

CERT. U. 6,314 ft. Reg. No. Br.8716. Reviewed in *Kine*, May 4, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Radio Star cast.
ATMOSPHERE.—A film parade of the stars at Broadcasting House. The individual acts are well known to wireless fans, but new interest is added by seeing the performers. Roy Fox's high speed rhythm introduces the show.
ORCHESTRA.—Medley of dance numbers made by Roy Fox and his Band from library stock or selected from the latest Decca catalogue.
ORGAN.—As orchestra, using professional copies for solo presentation and piano dance orchestration copies for synchronisation.
NON-SYNC.—As orchestra.
LIGHTING EFFECTS.—Blendings of the brightest colours.

"BEHIND THE COUNTER" (B.C.)

CERT. A., 5,178 ft. Reg. No. F.8836. Reviewed in *Kine*, June 8, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Marion Marsh, Kenneth Thompson.
ATMOSPHERE.—Conventional drama of working girl life in big American city, with sentiment and sex appeal.
ORCHESTRA.—"Chanson Bohemienne." Nussbaum. (Feldman and Co.) Played as introductory entr'acte only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration and synchronisation with record detailed below for non-sync.
NON-SYNC.—"Chanson Bohemienne." Nussbaum. Recorded on Columbia D.B.4741 by Jean Lensen's Orchestra, presented as an introductory entr'acte only.
LIGHTING EFFECTS.—Blendings of blue, orange and violet.

"KING OF THE ARENA" (Universal)

CERT. U. 5,607 ft. Reg. No. F.8893. Reviewed in *Kine*, June 22, 1933.
PUBLICITY. One 12-sheet, one 6-sheet.
STARS.—Ken Maynard, Lucille Brown.
ATMOSPHERE.—Fast action Western mystery drama set against a background of circus life.
ORCHESTRA.—Final allegro only of "Morning, Noon and Night." Overture. Suppé. Played as introductory interlude only. (Boosey-Hawkes and Co., or Feldman and Co.)
ORGAN.—As orchestra, with adaptation from any piano-solo edition, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—"Morning, Noon and Night." Overture. Suppé. Final "allegro" only recorded on Decca F.1886 by Basil Cameron and the Hastings Municipal Orchestra. Played as introductory interlude only. (Part 2 of record.)
LIGHTING EFFECTS.—Blendings of deep amber, purple and red.

"MONEY FOR SPEED" (U.A.)

CERT. A. 6,639 ft. Reg. No. Br.8565. Reviewed in *Kine*, March 23, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Loder, Cyril McLaglen, Ida Lupino.
ATMOSPHERE.—Tense melodramatic story which introduces the thrills of speedway racing to the screen in a series of pictures taken at Wembley, including the famous "Wall of Death" stunt.
ORCHESTRA.—"Nozze di Figaro." Overture. Mozart. (Boosey-Hawkes and Co.) Presented at high presto tempo.
ORGAN.—As orchestra, with adaptation from any piano-solo edition, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—"Nozze di Figaro." Overture. Recorded on H.M.V. C.2194 by the Vienna Philharmonic Orchestra.
LIGHTING EFFECTS. Rapid sequence of varied and well contrasted colours throughout.

Solo Organ Interlude—VII

"MINIATURE MUSIC"

EDGAR PETO'S INTERLUDE AT HENDON

Organ: Compton 8-Unit

WHEN I go on my weekly visit to interview an organist to ... ure one of his most successful inte...ies, it is always a pleasure to ... d that the manager of the kinema ... believes that his organist is worth ... ertising outside the ... building. The patron ... are impressed in ... e same way and th... organist must feel ... that this confidence ... in his ability puts ... obligation upon ... him to "deliver th... goods" at every ... interlude solo ... sentation. "Peto at the Organ" in ... large letters ... the Ambassador's showed ... at at Kinema, H...don, the organ and organist were well fe...ed.

E. PETO

Edgar Peto is well-known in kinema organ circles. In 1912 he was at Prince of Wales, Paddington, and from 1916-26 at the old and newly built Grand Th..., Edgware Road. Engagements at the Super Kinema, Charing Cross Road; the Capitol, Forest Hill, and Finsbury Park Astoria, coming to Hendon in February, 1932, to open the Compton eight-unit organ at the Ambassadors.

Interlude: "Miniature Mus..." (12 minutes). Slides essential and lighting effects an asset.

SLIDES	SLIDE MATTER.	MUSIC.
1	Ladies and gentlemen, there are many pieces of music with titles of miniature people and things.	"Lonesome Little Doll" (Keith Prowse and Co.).
2	For example, there is the "Grasshopper's Dance," "Fairy on the Clock," "Butterflies in the Rain," the "Doll Dance," and even the "Song of the Flea."	
3	In direct contrast to these, there is the "March of the Giants," the "Policeman's Holiday," and "Parade of the Tanks."	Play *right through* and slides should be put through so that Nos. 5 and 6 will synchronise with *last* chorus of song.
4	Now you have got the idea, may I introduce this little tune I'm playing to you, "Lonesome Little Doll"?	
5 & 6	Words of song.	
7	This "Lonesome Little Doll" however, becomes "Baby and Sweetheart," and that is the title of my next miniature number	Introduction to "Baby's Sweetheart."
8	All good little dolls, I believe, say "*Mama*," and some even recognise "*Papa*." *Note.*—This slide is shown in halves to help musical imitation of "*Mama*" and "*Papa*."	Synchronise in C major part with "Mama" and "Papa" imitation.
9	Let's leave the pretty dolls alone, and take a hark at the popular old favourite miniature, "The Teddy Bear's Picnic."	"Teddy Bear's Picnic" (Feldman).
10	I'm sure all those *big* people have heard this miniature over the Radio during the children's hour.	Ditto.
11	Some of the biggest men I know enjoy those simple tunes about miniature things. Even King Kong liked his little bit of fun.	Ditto.
12	Words of "Teddy Bear's Picnic."	Synchronise chorus *again*.
13	Now from *Bears* let us go to *Birds*. This jolly little tune was whistled and sung by Ronald Gourley, and is called the "Dicky Bird Hop."	"Dicky Bird Hop," played with whistling effects, etc., all in.
14	I've no apology to offer you for being so Juvenik—I'll tell you why!	
15	One day last week, whilst walking along (insert name of *local* street) I saw a Punch and Judy show.	
16	Whilst watching and enjoying it, I took stock of the interested spectators also enjoying the show.	
17	It consisted of 24 grown up people, 20 ladies, three gentlemen, and *myself*. Punch was good, but ——	
18	*Words* of "Dicky Bird's Hop."	Synchronise chorus again here.
19	To conclude this Miniature Music, I cannot do better than suggest the "Wedding of the Painted Doll."	"Wedding of the Painted Doll" (Keith Prowse). Introduction.
20	Whether she married the "Golliwog" or "Ragamuffin Romeo" I don't know, but according to the *tune* it was a *great little* day.	Continue with chorus and ve...
21	*This part* suggests to me the bridal carriage with its prancing horses, and wedding bells, as it carries the miniature pair to the ceremony.	At this cue, play page 5, with suitable effects.
22	Words of chorus of "Painted Doll."	Page 6. There till end.

PASS IT ON

Mr. Exhibitor your organist will find this page most interesting and very helpful in the arrangement of his music programme

OSSICAIDE IN SCOTLAND

Ossicaide deaf sets have been installed at the Regal, Sauchiehall Street, and at Castle Douglas Kinema, Kircudbrightshire.

KINEMA SALES

HAMPTON'S NEW BRANCH.

Hampton and Sons, the well-known estate agents, of 20, St. James's Square, S.W., have now opened a special branch dealing with the letting and selling of kinemas and theatres. Jack Sales, who has been closely associated with the kinema and theatre business for the last 21 years, is in charge of this department.

This old-established firm recently sold Winchester House (which, incidentally, adjoins their premises) to the National Sporting Club at £100,000. The site is to be cleared, and on it will be erected the new club premises, which is to cost £130,000 to £140,000.

ILLUMINATED CONSOLE
ORGAN·DANCE BAND·AND ORCHESTRA—ALL IN ONE
COMPTON ORGANS
THE JOHN COMPTON ORGAN COMPANY LIMITED

Crashing publicity on the canopy of the Empire, Wood Green, for THE DEVIL IS DRIVING (Paramount). Percy Swanwick was responsible for this

This striking tableaux, in addition to securing good publicity for THE KING'S CUP (W. & F.) at the Central, Kidderminster, was successful in winning the Stourport Carnival Cup for L. Elbourne

Photos of Star in Beauty Parlour

Katharine Hepburn the Talk of Bristol Ladies

TREVOR JONES, of the Vandyck, Fishponds, Bristol, gained some useful publicity for three films which he showed recently by arranging tie-ups with local tradespeople.

For a "Bill of Divorcement" (Radio) he secured the co-operation of the proprietor of a beauty parlour and hairdressing establishment. In each cubicle he had a photograph of Katharine Hepburn placed so that it was directly facing the lady who was undergoing treatment. Beneath it was some of the comments on the artiste made by various critics, some laudatory and some extremely critical. Mr. Jones worked it from the angle, "Is the new star a great artiste or not? Come and see her in a 'Bill of Divorcement' and judge for yourself."

As the occupants of the chairs in the cubicles could not avoid seeing the photographs and the criticisms, and as they had nothing else to do for sometimes a period of hours, according to the treatment they were undergoing, Mr. Jones' idea had its natural psychological effect.

"Rain" (U.A.) was shown at the Vandyck during a heat wave, and Mr. Jones arranged with an outfitter to place a raincoat in the window of his shop, hollowed in such a manner that it held a pool of water, with a trickle of water continually running in and out of the pool, but never going through the coat itself. The window message was to the effect, though it was wise to buy a mackintosh to prepare for a rainy day, there was no need to make any preparation for "Rain" at the Vandyck.

While "I Am a Fugitive" (Warner) was being shown there was a robbery in the city, and a local newspaper brought out bills announcing "£300 Jewel Robbery in Bristol." Mr. Jones happened to have some dummy newspaper placards by him, and these he had lettered with messages such as "They are now fugitives. Come and see what happens to fugitives in 'I Am a Fugitive' at the Vandyck," and induced the newsagents in the district to place them on boards by the side of the board containing the placard of the robbery outside their shops.

GIANT MODEL OF LINER

Paramount Manchester Boost

That well-known showman, W. Greenfield, who is general manager of the Paramount Theatre, Manchester, achieved another great triumph with his handling of "Luxury Liner" (Paramount).

The coming of the film to the Paramount was heralded three weeks previous to the showing of the film by a big display throughout the city and the Press.

A striking vestibule attraction was that of a working model of a liner weighing a quarter of a ton, with a moving panorama of distant lands and sea waves, cleverly lit up by the kinema's electricians.

A special hand-painted panorama of Gibraltar in sections, totalling 25 ft. in length and nearly 6 ft. high, was provided by the Cunard Company, as was also their £1,000 model of the *Mauretania*. The title of the picture, worked out in ship's bunting, along with two huge illustrated signs, covered the front of the building.

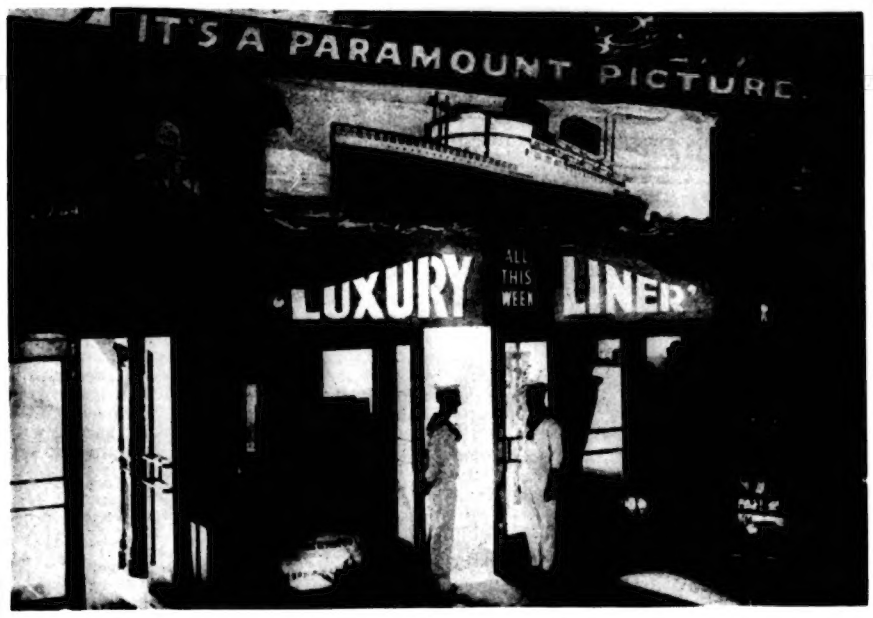
Members of the staff were dressed in Cunard Liner uniforms with "Luxury Liner" on their hats in place of Cunard Labour.

TIE-UP WITH BREWERY

"What! No Beer?"

J. Windsor Stevenson, manager of the Princes Hall, Smethwick, secured an enormous amount of publicity for "What! No Beer?" (M-G-M). On the front of his house was an attractive display of coloured stills and advertising matter relative to the film, whilst on each side of the main entrance were two large beer barrels. On the top of these was suspended the film title, whilst on the barrels was painted "But there's plenty of M. and B.'s."

In view of the fact that the well-known Mitchells and Butler's brewery is only about a mile away, this simple tie-up aroused considerable interest.



A Manchester vestibule display that made passers-by stop and talk. W. Greenfield's publicity effort in connection with LUXURY LINER (Paramount) at the Paramount Theatre

AROUND LONDON

THE SHOW'S THE THING

The Londoner who has just completed a tour of the provinces replies to those managers who criticise the frequent reference to London stage shows.

"HAVING just made a tour of a number of kinemas in the provinces," writes LONDONER, "I have been asked on several occasions, anent the frequent references in showmanship to the stage side of managers' activities, whether that is all that the London houses can do? What about street parades, stunt advertising and such like? they say.

"I am afraid the provincial managers are unaware of the hundred and one irksome restrictions which are imposed on kinemas in the Metropolitan area. What would be allowed in other parts of the country is taboo in London. The managers are, therefore, by force of circumstances, somewhat handicapped in stunting compared with the provinces. They accordingly fall back on the old maxim, 'The show's the thing.' Hence, we find a concentration upon the programmes."

The age of presentations seems to be passing, or rather the type of prologue, and instead managers make the best of a kine.-variety policy. Meticulous attention is paid nowadays to settings and lighting, which are regarded equally as important as ordered "running times." And it is in this respect I think that managers express their individuality and showmanship.

"Berm-on-Sea"

In connection with a bathing beauty competition, Manager Ball, of the Trocette, Tower Bridge Road, has for the occasion had the temerity to call his district "Berm-on-Sea." The name, of course, is a play on the correct name of the locality, but it is very apt in view of the nature of the competition. And, moreover, with the sweltering conditions provided an appropriate contest.

Heats—in every sense of the word—were held every evening, and the final placings were left to a committee of film artistes who appeared in full force at the "last house" Saturday. The stunt proved a great success.

Stage Shows and—Stage Shows

A praiseworthy endeavour to beat the weather—a thankless task—is made by "Billy" Dawes, "O.C." of the Queen's, Bayswater, and New Palace, Kensal Rise (and soon, of the new kinema at West Wickham). He is one of the few managers who has consistently supported kine.-variety programmes and a "human" orchestra. Even the vagaries of changeable climatic conditions have not stemmed his ardours.

At the Queen's I saw a most admirable stage show in keeping with the heat-wave. The orchestra, under the baton of A. Fried—the Peter Pan of *chef d'orchestras*—were dressed in summer attire, most cool-like in appearance, and they played selections of a pleasantly soothing and languorous type in marked contrast to the "hot" music of this era. A vocalist, singing light waltz pieces, provided the variety. The whole show, which, incidentally, is doubling at the Kensal Rise house, was an example of giving the audiences something which they could really enjoy.

LONDONER.

CONRADTY
CONSISTENT
CARBONS
OF ALL TRADE HOUSES
CONRADTY PRODUCTS LTD
SAMPLE PAIR SENT FREE ON REQUEST
101, WARDOUR STREET, W.1.

Showman Wins Carnival Cup

E. Elbourne's Success with "King's Cup" Tableau

THE recent success achieved by Leslie H. Elbourne in the Kidderminster Carnival has been quickly followed up with another fine publicity effort. An entirely different scheme was carried out on this occasion, the film exploited being "The King's Cup" (W. and F.).

Three different types of aeroplane cut-outs decorated the back and sides of the lorry, and a striking model of a gold cup raised on a draped pedestal formed a most attractive centrepiece. A large replica of the King's Crown, also in gold, and filled with red plush, made an effective headpiece for the top of the driver's cab, the sides of which were draped with blue plush with gold tassels. An actual aeroplane propeller—worked by means of a motor—gave the necessary touch of realism, whilst "Amy" and "Jim" in full flying kit of white drill completed the picture.

The whole scheme was designed and carried out by Leslie H. Elbourne (manager) and his chief engineer, W. Steele, who are to be congratulated in wresting the principal cup from the "enemy's camp." Mr. Elbourne is one of the well-known *Kine.* showmen, who has many past successes to his credit, and a great believer in extracting every ounce of publicity out of any and every event of local interest.

After parading Kidderminster, the decorated lorry went on to Stourport (four miles away), and at the annual carnival parade was awarded the challenge cup and first prize for the best exhibit in the parade, the cup being held for twelve months.

KIDDERMINSTER BOOST

Tableaux for Two Fox Films

Last week the display window at the Grand, Kidderminster, contained two tableaux, which did much to bolster up business and reflected credit on the skill of Bob Gudgeon and Harry Blent.

On the left a cut-out of Sally Eilers and Ralph Bellamy occupied the centre. Behind them was a hand-painted background, depicting a garden scene. Across the top was the title, "Illegal Divorce" (Fox), with a caption at the bottom stating that it was "A story of a typist who fell in love with her married employer," whilst at the side was another strip stating: "You will be touched by the sweetness and simplicity of this beautiful love story." These captions were hand-painted over a background of a rural and city scene respectively.

The second scena, exploiting "Robbers' Roost" (Fox), gave the title at the top over a mountain background and the star's name and the information that the film was an adaptation of Zane Grey's novel. The side gave the advice to "Race with O'Brien into the land of adventure, where danger awaits and love calls." George O'Brien was seen galloping across a mountain scene, with Maureen O'Sullivan in the distance, also riding a horse, the whole being effectively cut out.

FREE HOUSE ORGANS

Globe Advertising Offer

With the public demand for more publicity from kinemas and the anxiety of larger overheads by the proprietors, it is interesting to learn that the Globe Advertising Co., of Birmingham and Glasgow, are supplying hundreds of kinemas, including some of the leading circuits, with monthly programmes, free of all cost.

These magazines are well printed on good quality paper with artistic covers, and are a feature that patrons eagerly look forward to.

In addition to the production of house organs, Globe Advertising Co. deal with all branches of advertising, including films, safety curtains, slides and illuminated clocks.

Any manager requiring further particulars should write to the Globe Advertising Co., 53, Broad Street, Birmingham, or 115, Renfield Street, Glasgow.

THE MAINTENANCE OF STORAGE BATTERIES

Questions and Answers for Technicians

THE following are the final questions and answers in E. C. McKinnon's (chief engineer of Chloride Electrical Co.) article on the care and maintenance of storage batteries, the first part of which article appeared in last week's *Kine.*

What is the effective voltage on discharge of a battery consisting of three cells joined together, the centre one being coupled up as shown in Fig. 2a?

This, in the writer's opinion, is quite one of the most interesting problems to students as, if they can explain correctly what happens, they have a good grasp of the working of a battery. When the problem was reproduced in "The Motor" it brought forth a most amusing range of answers, but not a single correct one!

The solution can best be followed by imagining the centre cell bridged over, when obviously the two outer cells collectively will give 4 volts. It does not matter whether the centre cell is between the other two cells or at either end. The cell is obviously opposing the other two, and its voltage must therefore be deducted. But the cell is not merely in opposition. It is actually being charged from the other two cells to the extent of any current passing round the circuit (Fig. 2b). When a cell is on charge it sets up a counter electro-motive force with an initial value of about 2.2 volts.

Hence the effective voltage of the battery will be 4 minus 2.2 equals 1.8 under the very best conditions. The greater the rate of current, the lower would be the initial voltage of the two cells, and the greater would be the back e.m.f. of the one cell (2.3 to 2.5), giving a nett discharge voltage of 1.7 to 1.5.

What causes an odd cell in a stationary battery to reverse in polarity on discharge?

This condition arises where the cell has been discharged to complete exhaustion, usually as a result of gradual loss of capacity or effective charge through unhealthy negatives or partial internal short-circuit.

The circumstances can be more readily appreciated by imagining the effect of coupling, say, a 500-ampere-hour cell in series with, say, 50-1,000-ampere-hour cells (see Fig. 3a), and taking out the full 1,000 ampere-hours from the battery. After the small cell (or the weak cell in the battery) has yielded its full capacity of 500 ampere-hours, all further current (amounting to 500 ampere-hours) taken from the battery must pass through the small cell, entering at the negative terminal of the small cell and emerging at the positive terminal (still as Fig. 3a).

But this is tantamount to charging the cell up in the wrong direction and the cell quickly builds up a back e.m.f. of opposite polarity to normal (Fig. 3b).

What are the relative advantages of wood separators and glass separators in stationary batteries?

Glass tubes or rods are impervious to acid. They give greater mechanical support to the plates than do wood dowels; they outlast the plates, in fact, they do not need to be renewed when new plates are installed. They are transparent, thus permitting clear vision between the plates for inspection purposes and they can readily be removed without breaking.

Wood separators are admittedly not so durable as glass, but they outlast one set of plates. They are not inert like glass, but impart a beneficial action on the negative plates which assists in upholding the original capacity of the negatives. They entirely prevent internal short-circuits, and thus obviate the necessity for continually inspecting the cells and removing the accumulation of spongy lead which forms along the glass tube or rod if a battery is charged far too much

The wood dowels maintain continuity of circuit in the event of a cell losing its electrolyte, whereas in a battery fitted with glass separators the circuit would be broken if any one cell lost its electrolyte.

How is it that modern batteries do not have to be given artificial work during idle periods as all text books stress the necessity of giving the battery special charges and discharges to maintain the plates in a healthy condition when not in active use?

This revolution in practice results from the evolution of a system developed by the technical staff of the Chloride Electrical Storage Company, Ltd., based upon the theory that as the rate of loss in capacity over a given period can be determined for any particular battery, then if a corresponding amount of charge be passed into the battery over the same period, especially if evenly and continuously distributed throughout the period, the condition of the battery will remain unchanged.

The system is known as "trickle charging" because the loss in capacity being only from ½ per cent. to 2 per cent. as a maximum of the rated output of the battery per day the corresponding charge when given continuously day and night calls for only a trickle current. The system is particularly suitable for the maintenance of emergency batteries.

Gillespie Williams, who is supervising the Holophane installation at the Capitol, Didsbury

Kinemas Planned

2,500 SEATER FOR GREENFORD

Plans Approved—Grand, Poplar, to be Modernised—Kingsbury Project—Rex, Middleton, Tenders

PLANS have been prepared for the erection of a super-kinema on a site in Ruislip Road, Greenford, Middlesex.

These plans have been drawn up by J. W. Bateson, A.R.I.B.A., of 46, Bedford Row, W.C.1, and have now received the approval of the Middlesex C.C. and the Ealing R.C.

The quantities are now in course of preparation, and it is hoped to be in a position to invite tenders during the early part of August.

The quantity surveyors are Josling and Hamlyn, of 9, Southampton Street, London, W.C.1, while the consulting constructional engineer is A. C. Oatley, of 28, Victoria Street, London, S.W.1.

The new building will be of modern design and will have seating accommodation for about 2,500 persons. It is proposed to have a fully-equipped stage, while a large car park will also be a feature of the scheme.

The island site, which is at the junction of Acre Road, Sissons Lane and Sissons Avenue, was purchased a few months ago by Goldstone (Cinemas), Ltd.

The plans have been prepared by James Brodie, A.R.I.B.A., of Pudsey, and they provide for a building with accommodation for 1,200 people, all on one floor.

Tenders will be invited immediately, and it is hoped to commence building operations next month and to have the building completed early in the new year.

Poplar Reconstruction.

Plans have been prepared for the reconstruction of the Grand Palace Cinema at Robinhood Lane, Poplar.

These have been prepared by C. Brett, F.R.I.B.A., the architect, of "Newlynne," Waxwell Lane, Pinner, Middlesex, and have received the approval of the local Council.

The work is to be executed by direct labour by the proprietor, George Smart, the kinema proprietor, of 331, Mare Street, Hackney, E.8. Certain work is now being carried out, but it is understood that the kinema is to be closed shortly for a more extensive scheme

Kingsbury Plans Approved

Plans for a proposed new kinema at the junction of Kenton Road and Kingsbury Road, Kingsbury, Middlesex, have been approved by the Middlesex C.C.

The architect is F. E. Bromige, of Phoenix House, Oxford Street, W.1.

The kinema, which will occupy a frontage of about 170 feet, will have a café and full-size stage

Contracts for building and equipment have not yet been placed.

Skating Rink as Kinema

Stoke-on-Trent Corporation has approved plans submitted by Birkett and J. Grant for the conversion of the skating rink, Bath Street, Tunstall, into a kinema.

Middleton Plans Passed

Plans have been approved for the new Rex Cinema at Middleton.

THEATRE DECORATIONS FURNISHING AND STAGE EQUIPMENT

F. H. CARPENTER & SON, Ltd.

1, STANHOPE STREET, N.W.1

'Phone: Museum 9730.

ERNEMANNS IN CAMP KINEMA

Two Ernemann No. 4 projectors and Western Electric type 4-U sound picture equipment have just been installed in the kinema at Cunningham's Holiday Camp, Isle of Man, which has rear projection.

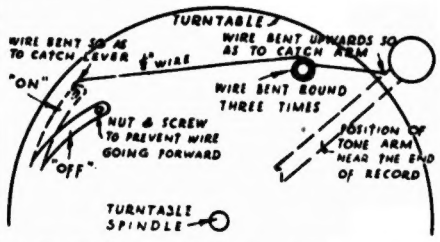
Walturdaw Cinema Supply Co., Liverpool, who made the installation, have fitted the Westone screen at the New Rialto Kinema, Bebington, which is due to open at the end of this month. Westone screens have also been installed at the King's Kinema, Heswall, and the Lytton Kinema, Liverpool.

Bright Ideas

AUTOMATIC RECORD STOP

A CLEVER DEVICE MADE BY PROJECTIONIST

THERE are many kinemas using non-sync. fitted with Garrard electric motors. With the type we have in use there is provision for stopping the records automatically, though it is not supplied with the equipment. In the absence of this, it will be noticed that the turntable is raised and a lever with a hole in the end connected with the switch, and almost on the opposite side


TURNTABLE
WIRE BENT SO AS TO CATCH LEVER
WIRE
WIRE BENT UPWARDS SO AS TO CATCH ARM
"ON"
WIRE BENT ROUND THREE TIMES
NUT & SCREW TO PREVENT WIRE GOING FORWARD
POSITION OF TONE ARM NEAR THE END OF RECORD
"OFF"
TURNTABLE SPINDLE

of the spindle is a short pin about 1 in. high. Those who would find it useful to have a self-stopping arrangement can effect this by means of a stout wire, applied as illustrated, which does work quite well. It should be adjusted so as to stop on records with small centres. From: *CRAWFORD. CLIFFORD, Chief Projectionist, The Pavilion, Thornton Heath, Surrey.*

[The automatic stop device supplied with the Garrard electric gramophone motor is a very ingenious device, which shuts off the current and brakes the turn-table at the end of a record. The system shown in the sketch seems, however, a satisfactory alternative, except that it might possibly be more satisfactory if the ¼-in. wire were replaced by a piece of brass strip; there is the risk of the wire springing, and so failing to work.—ED.]

W.E. FOR MOVIETONE

DUBBING SET IN NEWMAN STREET

Western Electric have received an order from British Movietone News for the equipping of their newly constructed theatre at 13, Newman Street, with a complete, dubbing and re-recording plant.

With the use of this equipment, Movietone will now be able to synchronise speech or music on to films, thereby greatly increasing the variety of sound effects obtainable.

Included with the equipment, Western Electric are supplying their recently developed portable amplifier, which has been specially designed for such work. The amplifier has three mixer positions for combining output of a microphone and two sound tracks. Running commentary may be mixed with sound effects at an outside event, so that further studio work is often unnecessary.

A special recording camera is being built by British Movietone News which will be permanently located in the building and will be connected to the review room interlock motors.

PYRENE AT TOTNES

The Mayor of Totnes and several other magistrates, together with the Town Clerk and Superintendent of Police, visited the Cinema, Totnes, Devon, to see a demonstration of the Pyrene automatic fire-extinguishers which the proprietor, Joe Tapley, has had installed.

ONE OF LARGEST STAGES IN ENGLAND

UNIQUE FEATURES AT CAPITOL, DIDSBURY

WE understand that the new Capitol Theatre, Didsbury, which is being rebuilt as the result of a disastrous fire in April, 1932, is to be provided with a stage more than twice the size of the original one. The proscenium opening is 42 ft., and will therefore be one of the largest kinema stages in the country.

The new stage will have a depth of nearly 40 ft. and will have carpenters' workshops, scenic docks, etc., at the rear. A revolving stage, with a diameter of 24 ft., electrically operated, is being installed.

A unique feature is being provided in the form of a floating bridge, 24 ft. long by 6 ft. wide, which can be raised or lowered from the flys. This bridge will be strong enough to carry a complete orchestra, and the raising and lowering mechanism will enable the orchestra to be suspended in the air. The combination of this floating bridge and electrically operated revolving stage should enable the manager—C. Charlton—to provide some very excellent scenic effects.

The whole of the stage lighting is being supplied by Holophane, Ltd., and this equipment includes several magazine battens, together with portable magazine wing equipment, spotlights, projectors, etc. The acting area of the stage will be illuminated by means of Holophane super projectors, mounted above the ceiling of the auditorium and having their light thrown through specially concealed openings on to the stage. These projectors will have colour screens operated by electrical mechanism, controlled from the stage switchboard, so that light of any desired colour hue may be obtained at will by the operation of switches on the stage switchboard.

The stage dimmer switchboard is of the same dead-front type as supplied before by Holophane, Ltd., and this will control the whole of the stage lighting. The stage is provided with complete flying room from front to back, and counter-weighted scenic lines by Messrs. Gimson and Co., of Leicester, are being installed.

A VALUABLE BULLETIN

THE RAVAGES OF DRY ROT

Recently republished by the Department of Scientific Research, the new and revised edition of "Dry Rot in Wood" contains a number of facts interesting to all who use wood in the construction of any part of a building.

Dry rot, it is pointed out, is a misnomer, as the fungi which cause dry rot require a certain amount of moisture before they can attack the wood. If the moisture contained in the wood is much below 20 to 25 per cent. of the oven-dried weight of the wood, the fungi cannot obtain their food.

"Wood," the bulletin states, "that has been thoroughly air-seasoned in the open contains 15 to 18 per cent. of moisture, and in a properly ventilated house this soon falls to 12 to 14 per cent., or even lower where central heating is installed."

An important section of the bulletin, contributed by H.M. Office of Works, deals with the detection and treatment of dry rot in existing buildings. A third section, contributed by the Building Research Station, deals with the precautions to be taken in new buildings to prevent the outbreak of dry rot.

The bulletin is illustrated by many striking photographs, and contains full details for identifying the various wood-destroying fungi and for distinguishing them from harmless fungi and mould-growths.

PROJECTIONISTS' GUILD

PRESTON TO FORM COURT

On Sunday next, August 6, at 11 a.m., a meeting of N.W. Lancs. projectionists will be held at the Golden Cross Hotel, Lancaster Road, Preston, to consider the formation of the Preston Court of the Guild. Members of the Manchester Court will be in attendance, to answer any questions that interested projectionists may put to them. H. Spencer, of the Empire, Preston, has been appointed temporary secretary and district organiser, until such time as the new Court will elect its officials.

The Kalee "Eleven" will be on exhibition, together with the 10.H.M.L. high intensity mirror arc lamp.

ODEON, KINGSTON, LIGHTING

The three large laylights, 14 ft. by 2 ft., built into the auditorium ceiling of the Odeon, Kingston, and the boxlights under the gallery, measuring 9 ft. by 4 ft., were supplied and fixed by Falk, Stadelmann and Co., Ltd. The glass is tinted amber to harmonise with the interior colour-scheme.

SIEMENS-PLANIA CARBONS
GAIN AND RETAIN
PERFECT PROJECTION

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Day			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed..	ug.	2	Race Track	Leo Carillo	Gaumont-Ideal	Prince Edward	3
..	..	2	Reunion In Vienna	John Barrymore ...	M-G-M	Palace	8.45
..	..	2	Contact	—— ...	Wardour	RCA Theatre	11
..	..	3	You Made Me Love You ...	Stanley Lupino ...	Wardour	Hippodrome	3
Thur..	..	3	Vienna the Wonderful	—— ...	Wardour	Hippodrome	3
..	..	3	Storm At Daybreak	Walter Huston	M-G-M	Palace	8.45
..	..	4	Gambling Ship	Cary Grant	Paramount	Carlton	10.30
Fri..	..	4	Don't Bet On Love	Lew Ayres	Universal	Prince Edward	3
..	..	8	I Spy	Sally Eilers	Wardour	Hippodrome	3
Tues..	..	8	A Dream of Venice	—— ...	Wardour	Hippodrome	3
..	..	9	The Way of All Freshmen; Workers of the World; I Like Mountain Music; Bread Water; Rambling Round Radio Row, No. 6; Stuck Stuck Stucco; Crashing the Gate.	—— ...	First National	Own Theatre	2.30
Wed..	..	9	Fiddlin' Buckaroo	—— ...	Universal	Rialto	10.30
..	..	9	The Stranger's Return	Lionel Barrymore ...	M-G-M	Palace	8.45
..	..	10	Hold Your Man	Jean Harlow	M-G-M	Palace	8.45
Thur..	..	11	The Lure	Anne Grey	Paramount	Carlton	10.30
Fri..	..						

BELFAST

Fri..	ug.	4	Justice Takes a Holiday ...	—— ...	Gaumont-Ideal	Classic	10.45
Wed..	..	9	Song of the Eagle	Charles Bickford ...	Paramount	Picture House	11

BIRMINGHAM

Fri..	ug.	4	Train 2419; The Gallant Fool	—— ...	Pathe	Forum	10.30
..	..	4	College Humour	Bing Crosby	Paramount	Futurist	10.45
Wed..	..	9	Story of Temple Drake	Miriam Hopkins ...	Paramount	Futurist	10.45
..	..	9	You Made Me Love You ...	Stanley Lupino ...	Wardour	Forum	10.30
..	..	9	Heroes For Sale; Strictly in Confidence.	—— ...	First National	Park Hall	11
Thur..	..	10	Reunion In Vienna	John Barrymore ...	M-G-M	Scala	10.30
..	..	10	Sing, Sinner, Sing	—— ...	P.D.C.	Forum	11

CARDIFF

Fri.	Aug.	4	Reunion In Vienna	John Barrymore ...	M-G-M	Park Hall	11
..	..	4	Train 2419...	—— ...	Pathe	Queen's	11
..	..	4	Purse Strings	Dorothy Bouchier ...	Paramount	Capitol	11
Tues..	..	8	Drum Taps	Ken Maynard	Gaumont-Ideal	Classic	10.45
Wed..	..	9	The Girl In 419	James Dunn	Paramount	Capitol	11
..	..	9	Storm At Daybreak	Walter Huston	M-G-M	Park Hall	11

GLASGOW

Fri..	Aug.	4	The Ghoul	Boris Karloff	W. & F....	New Savoy	11
Tues..	..	8	Drum Taps	Ken Maynard	Gaumont-Ideal	New Savoy	11
..	..	8	Double Exposure; Killers of the Deep.	—— ...	Butcher	Playhouse	10.45
Wed..	..	9	The Story of Temple Drake ...	Miriam Hopkins ...	Paramount	Playhouse	11
..	..	9	Prince of Arcadia...	Carl Brisson	W. & F....	New Savoy	11
..	..	9	The Song You Gave Me ...	Bebe Daniels	Wardour	Regal	11
Thur..	..	10	The Love Nest	Gene Gerrard	Wardour	Regal	11
..	..	10	I Was a Spy	Madeleine Carrol ...	W. & F....	New Savoy...	11

LEEDS

Fri..	Aug.	4	The Story of Temple Drake ...	Miriam Hopkins ...	Paramount	Paramount	10.45
..	..	4	Double Exposure; Killers of the Deep.	—— ...	Butcher	Rialto	11
Wed..	..	9	Disgraced	Helen Twelvetrees ...	Paramount	Paramount	10.45
..	..	9	Sing, Sinner, Sing	—— ...	P.D.C.	Scala	11
Thur..	..	10	Midnight Mary	Loretta Young	M-G-M	Tower	11

LIVERPOOL

Fri..	Aug.	4	Midnight Mary	Loretta Young	M-G-M	Scala	11
..	..	4	Disgraced	Helen Twelvetrees ...	Paramount	Futurist	10.45
Wed..	..	9	The Girl In 419	James Dunn	Paramount	Futurist	10.45
..	..	9	Storm At Daybreak	Walter Huston	M-G-M	Majestic	11
..	..	9	Train 2419	—— ...	Pathe	Forum	10.45

MANCHESTER

Fri..	Aug.	4	90 deg. South	—— ...	New Era...	Deansgate	10.30
..	..	4	Train 2419...	—— ...	Pathe	Theatre Royal	10.45
..	..	4	The Story of Temple Drake ...	Miriam Hopkins ...	Paramount	Paramount	10.45
Wed..	..	9	Disgraced	Helen Twelvetrees ...	Paramount	Paramount	10.45
..	..	9	Midnight Mary	Loretta Young	M-G-M	Market Street	10.45
..	..	9	You Made Me Love You ...	Stanley Lupino ...	Wardour	Theatre Royal	10.45

NEWCASTLE

Fri..	Aug.	4	Midnight Mary	Loretta Young	M-G-M	Olympic	11
..	..	4	The Love Nest	Gene Gerrard	Wardour	Grainger	10.30
..	..	4	Heroes for Sale; Strictly in Confidence.	—— ...	First National	Stoll...	10.15
..	..	4	The Girl In 419	James Dunn	Paramount	Paramount	10.30
Tues..	..	8	Purse Strings	Dorothy Bouchier ...	Paramount	Paramount	10.30
Wed..	..	9	I Was a Spy	Madeleine Carroll ...	W. & F....	Queen's Hall	10.45
Thur..	..	10	Prince of Arcadia...	Carl Bisson	W. & F....	Queen's Hall	10.45

NOTTINGHAM

Fri..	ug.	4	Purse Strings	Dorothy Bouchier ...	Paramount	Elite	10.45
..	..	4	Laughing At Life...	—— ...	Universal	Futurist	10.30
Wed..	..	9	College Humour	Bing Crosby	Paramount	Elite	10.45
..	..	9	Sing, Sinner, Sing	—— ...	P.D.C.	Scala	11

SHEFFIELD

Fri..	ug.	4	Forgotten	—— ...	Universal	Cinema House	10.45
..	..	4	The Love Nest	Gene Gerrard	Wardour	Hippodrome	10.45
..	..	4	The Girl In 419	James Dunn	Paramount	Central	10.45
..	..	4	Forgotten	—— ...	Universal	Cinema House	10.45
Tues..	..	8	Heroes for Sale; Strictly In Confidence.	—— ...	First National	Union Street P.H.	10.45
Wed..	..	9	Midnight Mary	Loretta Young	M-G-M	Central P.H.	11
..	..	9	Train 2419...	—— ...	Pathe	Hippodrome	11
Thur..	..	10	Sing, Sinner, Sing	—— ...	P.D.C.	Regent	11

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period May 30 to June 7. Films the names of which appear in italics are parts of series (or serials).

Title of Film	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
MAY 30.				
In Ou... Time	David Mackane Prod.	David Mackane	2,180	Br. 8804
Endur... ce	W. & F.... ...	W. & F. Film Service, Ltd.	5,670	E. 8805
MAY 31.				
Karm...	Gaumont-Ideal ...	Himansurai Indo-Intern. Talkies, Ltd., and Ind. & Brit. Prod., Ltd.	6,220	Br. 8813
JUNE 1.				
The M... Outside ...	Radio	Real Art Prod. ...	4,781	Br. 8815
JUNE 2.				
90° So...h	Herbert George Ponting.	Herbert George Ponting.	6,699	E. 8834
JUNE 7.				
Rawle... of High Street	Wardour ...	B.I.P.	6,137	Br. 8837
Anne O... e Hundred ...	Paramount ...	British & Dom.	5,998	Br. 8838
Call M... Mame ...	Warner	Warner F.N. ...	5,434	Br. 8846
FOREIGN.				
MAY 30.				
Don Quixote	United Artists ...	Nelson Films and Vandor Film, S.A.R.L.	7,072	F. 8806
The Eleventh Commandment.	Gaumont-Ideal ...	Allied Pictures Corp.	6,360	F. 8807
Artists Muddles	... ,, ...	Educational Films	1,737	F. 8808
Torchy Turns Turtle...	,, ...	,, ...	1,860	F. 8809
The Villain's Curse ...	,, ...	Paul Terry ...	534	F. 8810
Aladdin's Lamp ...	,, ...	,, ...	519	F. 8811
Play Ball	,, ...	,, ...	505	F. 8812
MAY 31.				
Song of the Eagle ...	Paramount ...	Paramount Inter., Corp.	6,307	F. 8814
JUNE 1.				
The Black Ghost ...	Radio	A. J. Van Beuren	4,705	F. 8816
Heave Two	,, ...	R.K.O.	1,878	F. 8817
Sweepings	,, ...	,, ...	7,231	F. 8818
The Magic Mummy ...	,, ...	A. J. Van Beuren	674	F. 8819
Mickey's Ape Man ...	,, ...	Larry Darmour	1,643	F. 8820
Ex-Lady	Warner	Warner	6,040	F. 8821
Hip Action	,, ...	,, ...	835	F. 8822
Fine Points	,, ...	,, ...	969	F. 8823
Fargo Express... ...	Gaumont-Ideal ...	World Wide Pict.	5,546	F. 8824
JUNE 2.				
Christopher Strong ...	Radio	R.K.O.	6,078	F. 8825
Gay Campaigners ...	,, ...	,, ...	1,660	F. 8826
Happy Hobos	,, ...	A. J. Van Beuren	687	F. 8827
Son of the Border ...	,, ...	R.K.O.	4,986	F. 8828
Panicky Pup	,, ...	A. J. Van Beuren	590	F. 8829
Diplomaniacs	,, ...	R.K.O.	5,468	F. 8830
Opening Night	,, ...	A. J. Van Beuren	704	F. 8831
The Intruder	Gaumont-Ideal ...	Allied Pict. Corp., Inc.	5,375	F. 8832
Techno-Crazy	,, ...	Educational ...	1,700	F. 8833
Two Black Crows in Africa.	,, ...	,, ...	1,761	F. 8835
JUNE 6.				
Behind the Counter ...	P.D.C.	Tower Prod., Inc.	5,178	F. 8836
JUNE 7.				
Let's Dance	Paramount ...	Paramount Inter.	970	F. 8839
Arabian Tights ...	M-G-M	Hal E. Roach ...	1,757	F. 8840
The Dude Bandit ...	Universal ...	Allied Pict. Corp.	5,803	F. 8841
My Pal, the Prince ...	,, ...	Universal ...	1,857	F. 8842
Going to Blazes ...	,, ...	,, ...	696	F. 8843
Down Swing	Warner	Warner	844	F. 8844
Impact	,, ...	,, ...	826	F. 8845

Is your present projector "fading-out" your profits?

Your best insurance against such loss is a Ross Projector! Breakdowns cease directly the Ross is installed. You get sharper definition; extra light with less heat; lower current consumption; and far simpler operation.
Follow the lead of the leading cinemas. Put your trust in Ross and be easy in your mind The Ross Projector will never let you down.

ROSS
The Rolls-Royce of PROJECTORS
Illustrated booklet sent post free
ROSS LTD.,
Clapham Common, S.W.4.

ANOTHER TORQUAY TALKIE!
•
THE REGAL TORQUAY
opened July 31, 1933
using
SHIP CARBONS

ELECTRIC CURTAINS
Curtain Controller with Silent Reduction Gear, ¼ H.P. Motor, A.C. or D.C. Mounted as one unit . . . **£25**
Over 700 supplied. Satisfaction Guaranteed. We are the originators.
J. W. LEWSLEY, Ltd. 33, Derby Road, Nottingham.

PATERSONS LTD:
THE SCOTTISH MAKERS OF THEATRE CHAIRS
1932 A RECORD YEAR
LUXURIOUS TUB CHAIRS
16 Spring Seat
Upholstered in Moquette
20/-
Repairs and renovations.
Estimates without obligation.
'Phone or write for our representative to call.
79, HOWARD STREET, GLASGOW, C.1
Estd. 1832 Telephone: Central 5289

PRESTON FILM SERVICE
Large stock of films for sale or hire.
Write for Lists
Also Williamson, Printer, Titler, and Film Cleaner, Ernemann Bioscopes, Mirror Arcs, Lamp Houses, etc., and Electric Fountains.
KINEMA HOUSE,
Vicarage, Tithebarn Street, Preston. ('Phone: 4520)

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional word.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 ,, ,, ,, 10
26 ,, ,, ,, 20

No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

WANTED, LIVE, ACTIVE MANAGER with up-to-date ideas, for London Kinema, Central; splendid opportunity to the right man with excellent references.—Write, stating experience and salary required, in the strictest confidence, to O., Box 408, Kinematograph Weekly. (London inquiries only.)

MANAGER wanted for London Kinema.—Write, giving experience and salary required, to J., Box 403, Kinematograph Weekly.

EXPERIENCED Film Examiners required.—Apply, Technical Dept., Radio Pictures, Ltd., 2-4 Dean Street, W.1.

SITUATIONS WANTED

MANAGEMENT, SOLE OR INSTRUCTIONS LAST TWO SITUATIONS; 15 YEARS AND THREE YEARS 3/2,000 SEATER.—APPLY, Y., BOX 392, KINEMATOGRAPH WEEKLY.

WELL-KNOWN MANAGER AT LIBERTY; USED FULL CONTROL IF NECESSARY; EXCELLENT REFERENCES; LONG EXPERIENCE.—L., 32, STANBURY ROAD, PECKHAM, LONDON.

VERY Capable Manager with many years' unusual experience kinema theatres; highest testimonials available; will go anywhere; confident can improve run-down theatre.—Write B., Box 369, Kinematograph Weekly.

MANAGER, age 33, good education and appearance, seeks change, 16 years' experience; ex. refs.; present position four years; keen worker.—J., Box 377, Kinematograph Weekly.

SUCCESSFUL Manager, West-End and Provincial experience, at liberty shortly, for Super Cinema where Varieties and Presentations are featured; modern publicity methods; keen organiser; highest credentials.—H., Box 401, Kinematograph Weekly.

MANAGER, WELL KNOWN IN THE BUSINESS; HOLDING VERY EXCELLENT REFERENCES; GOOD PERSONALITY; PROVEN SHOWMAN; SOLE CONTROL OR INSTRUCTIONS; NOW DISENGAGED; AGE 39.—K., BOX 404, KINEMATOGRAPH WEEKLY.

MANAGER, at present full control London kinema changing proprietorship, requires provincial post; full knowledge all details; always successful; replies treated confidentially.—N., Box 407, Kinematograph Weekly.

FRED C. BROOKS at liberty; Management and Publicity, Kinema and Variety experience; ten years London Alhambra, Leicester Square, ten years Manchester Hippodrome.—F. C. Brooks, Hippodrome Buildings, 44, Oxford Street, Manchester.

POPULAR Manager, A.Inst.P.I. (36) desires change; efficiency, economy, discipline; bigger net profits objective; in/near Glasgow preferred.—P., Box 409, Kinematograph Weekly.

YOUNG Man, excellent education, sound judgment, working ability, seeks Assistant Managership England or S. Ireland; free second week September.—F., Box 399, Kinematograph Weekly.

OPERATOR, experience 16½ years W.E.; any machines, etc.; present West End; disengaged from July 23.—Rodrick, 75, Tudor Road, Edmonton.

CIRCUIT SUPERVISING ENGINEER, EIGHT YEARS' EXPERIENCE SUPER-HALLS; W.E. INSTALLATION AND MAINTENANCE OF ALL PLANT; DIPLOMA INST.MECH.E., DISTINCTION IN ELECTRICAL ENGINEERING.—Z., BOX 367, KINEMATOGRAPH WEEKLY.

CHIEF PROJECTIONIST, DISENGAGED, DESIRES POSITION IN SUPER KINEMA AS CHIEF OR SOUND ENGINEER; FIRST-CLASS OPERATOR AND MECHANIC; ACCEPT HOLIDAY RELIEF; HIGHEST CREDENTIALS.—Y., BOX 366, KINEMATOGRAPH WEEKLY.

FIRST-CLASS Chief Electrician-Engineer, disengaged shortly, desires similar position; expert projectionist; highest references; moderate salary.—Nelson, 37, St. George's Square, Portsmouth.

CHIEF Operator-Electrician, W.E.; first-class man; disengaged; life experience; highest credentials.—Reply, H. Jackson, 29, Portland Road, West Bridgford, Notts.

A BUSINESS Suggestion.—Artist, 26, for 70s. weekly would produce all Posters, Lobby Cards, etc., and do Secretarial work any kinema; by arrangement would supply all materials needed; 12 years' combined experience; highest credentials; first-class work; samples sent.—L., Box 405, Kinematograph Weekly.

OPERATOR-ELECTRICIAN, experienced all principal makes of sound systems, projectors, etc.; accept moderate salary.—M., Box 406, Kinematograph Weekly.

AUSTRALIAN, 47, wants work; Commissionaire, anything; good speaker; done crowd work; can do a turn.—P., 90, Lindisfarne Road, Dagenham.

PATENTS.

A. MATHISEN, B.Sc. (Eng.) (formerly Pat. Dept. W.E.). Specialist; Patents covering kinematograph sound apparatus.—First Avenue House, High Holborn, London.

KING'S PATENT AGENCY, LTD., 146a, Queen Victoria Street, E.C.4; Free "Advice Handbook" and Consultations on Patenting Inventions and Registering Trade Marks; 47 years' refs. 'Phone: Cent. 0682.

APPARATUS FOR SALE AND WANTED

SPROCKETS, our own manufacture, to fit any type projector, including Kalee, Ross, Simplex, etc.; intermittent sprockets guaranteed accurate to fine limits, 14s. each, top and bottom 15s.; satisfaction or cash returned.—Imperial Sound System, 71, St. Barnabas Road, Leicester. 'Phone 27396.

ALL-ELECTRIC A.C. Gramophone Amplifier equipment, with B.T.-H. pick-up, Paillard electric motor, four moving-coil speakers; approximate output 10 watts.—Staffords, Western Road, Brighton.

MOTORS, converters, alternators, animated channel signs, etc. (all 230 volt D.C. input); no reasonable offer refused.—Princes Cinema, Brighton.

STINEMAN Racks wanted, 200 ft. capacity; state price.—Reply, B., Box 395, Kinematograph Weekly.

PRICES LOWERED AMERICAN MADE TALKIE PROJECTION SETS. SPECIALISING IN NEW, USED, REBUILT APPARATUS, such as Simplex Projectors, RCA Photophone Sound Heads; Western Electric Type Speakers; Amplifiers; Sound-on-Film Mechanisms; Photocells; Exciters; Optical Systems; Arc Lamps; Acoustics; Converters; Rectifiers. Write, giving mains, voltage and cycles. Agents solicited.—SALES ON SOUND CORPORATION, Dept. K.W., 1600, Broadway, New York. Cable: "SOSOUND," New York.

ORGANS FOR SALE

ORGAN for sale, by Jardine; 3-manual Oak Console; cost £3,000.—Offers to G., Box 400, Kinematograph Weekly.

SCREENS

SCREENS of every description supplied, cleaned, repaired, fireproofed and refaced. LENSES of all sizes and makes bought, sold or exchanged on approval.—BALDWIN'S, 22, Parsonage, Manchester.

TIP-UP AND OTHER CHAIRS

ALL NEW Velvet Arm Chairs, 4s. 11d. complete.—Hellenbrand, Bournemouth Park Road, Southend-on-Sea.

FOR SALE.—Contents of several West End Theatres; 1,000 tub, 1,000 red, 1,000 blue tip-up chairs; all in good condition.—Cinema Supply Co., 16, Hanway Street, Tottenham Court Road, W.1. 'Phone: Museum 3891.

SEATS! SEATS! SEATS!
We have recently purchased the Seating from Eight different Theatres. These can now be seen. Mostly 20-in. centres. SEMI-TUBS, ETC. ALL in good condition. Inspection invited. Send your inquiries to GEORGE PALMER'S, 13, Gerrard Street, London, W.1, or 'phone GERRARD 5476.

FOR sale, a quantity of 18 in. and 20 in. centre tip-up seats, complete from 4s. 6d. each.—Cinema Equipments, 47, Gerrard Street, W.1. Telephone: Gerrard 5760.

PICTURE THEATRES FOR SALE AND WANTED

CLEMENT BLAKE & DAY
THE Cinema Agents
22, Wardour Street, W.1
CAN, AND WILL,
Sell Your Theatre.
Quick, Without trouble to you. Buyers waiting for Halls of all sizes, at all prices, in all Parts.

FOR Sale, Cinema, on account of retirement of principals; freehold; capacity, 800-850; well equipped; working-class district in Midlands; accounts show good results; readily extended to double capacity.—Apply, I., Box 402, Kinematograph Weekly.

BOOKS ON KINEMATOGRAPHY, ETC.

STARS OF THE SCREEN, 1933. By C. O. Bermingham. Entirely new edition. Fully illustrated. The complete reference book to the careers, ages, marriages and lives of the stars. Price 2s. 10d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

MOTION PICTURE PHOTOGRAPHY. 2nd edition. By C. L. Gregory, F.B.P.S. A standard treatise for professionals. Price 31s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

THE CINEMA ORGAN. By Reginald Foort, F.R.C.O. Contains all there is to know about the subject. Numerous illustrations. Price 2s. 9d. post free from Odhams Press, Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

MOTION PICTURE OPERATION STAGE ELECTRICS AND ILLUSIONS. By Horstmann and Tousley. A comprehensive text-book on kinematograph work, theatre wiring, etc. Many thousands sold. Price 7s. 10d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

STANDARD MEASUREMENTS IN THE FILM INDUSTRY. Officially adopted by the Incorporated Association of Kinematograph Manufacturers. Price 8d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

RICHARDSON'S HANDBOOK OF PROJECTION. 2 vols. 5th edition. Price 31s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

GUIDE TO KINEMATOGRAPHY PROJECTION. By Colin H. Bennett, F.C.S., F.R.P.S. A work for kinema proprietors, manager operators, and operators. This book contains all the information necessary for the efficient running of a modern kinema theatre, ranging from the selection of the weekly programme of films down to the smallest detail connected with the actual running of the projector. Demy 8vo. With 123 illustrations. Price 11s. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

LANTERN LIGHTS
for
STAGE, PROJECTION and REWINDING ROOMS
Complete with "Vulcan" Fusible Gearing Projection Room Balanced Shutters
(All to London County Council Requirements)
FRANK BURKITT LIMITED
VULCAN WORKS, LANT STREET, S.E.1.

MOTION PICTURE PROJECTION. By James R. Cameron. 4th edition. Contains complete instructions and diagrams for the installation and operation of the talking movie apparatus in use to-day. Price 31s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

AMATEUR CINEMATOGRAPHY. By Capt. Owen Wheeler, F.R.P.S. All phases of this comparatively new development are explained and fully illustrated. Price 6s. 4d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

At an exceedingly low reserve.

ADWICK - LE - STREET
NEAR DONCASTER

Sale by auction of the VALUABLE FREEHOLD CINEMA THEATRE, known as THE EMPIRE PALACE, Adwick-le-Street.

Situate in a mining district having a population of approximately 23,000.

Auditorium 71 ft., by 57 ft.; Balcony, Total seating Accommodation 885; Stage and 2 dressing boxes; Frontage 84 ft.; Area 1514 sq. yds.

To be sold by Auction by
J. H. CROUCH & SON, F.A.I.
at the WOOLPACK HOTEL, MARKET PLACE, DONCASTER, on MONDAY, 28th AUGUST, 1933, at 7 p.m. (unless previously disposed of by Private Treaty). Full particulars from the Auctioneers, 6, Hallgate Doncaster, or from Messrs. RIDEAL & SON, Solicitors, 29, Church Street, Barnsley.

Prominent well-introduced Film Renting Firm seeks exclusive REPRESENTATION FOR HUNGARY.
Would undertake to introduce pictures with full guarantee.
Write: "Cinema Picture Loan," to—Haasenstein & Vogler, Budapest, Dorottya u.8.

WAY & WALLER
THE CINEMA SPECIALISTS.

SITES SITES SITES

AVAILABLE IN ALL CENTRES NOT LESS THAN 100 FT. FRONTAGE AND 200 FT. DEPTH
Write for particulars.

INVESTMENTS *available on highly attractive propositions.*
MORTGAGES *arranged to suit clients' requirements, according to security available.*
VALUATIONS *for Issues, Promotions, etc.*

DISTRICT.	SEATING.	PRICE.	RENT.	REMARKS.
London	1,350	Nil	£60 p.w.	Takings £350 p.w. Expenses £180 p.w.
,, ...	800	£1,000	£45 p.w.	Takings £160 p.w. Expenses £120 p.w.
,, ...	800	£1,250	£15 10s. p.w.	Takings £120 p.w. Expenses £80 p.w.
,, ...	860	Offer	£1,750 p.a.	Takings £220 p.w. Expenses £107 p.w.
,, ...	900	Offer	£1,750 p.a.	Takings £225 p.w. Expenses £110 p.w.
,, ...	600	Offer	£1,750 p.a.	Takings £97 p.w. Expenses £70 p.w.
,, ...	700	£1,000	£45 p.w.	Takings £170 p.w. Expenses £95 p.w.
Somerset	400	£2,500	£110 p.a.	Takings £140 p.w. Summer. Winter £30 p.w. Expenses £18 p.w.
Lancashire	800	£9,000	£174 p.a.	Great Bargain, in a densely populated area. Well-known house. Net certified profits to-day, £2,000 p.a.
Warwicks	1,400	£40,000 Freehold	—	Magnificent newly-built Theatre in town of nearly 200,000 inhabitants. Great bargain.
Wiltshire	300	£500	£6 p.w.	Takings £45 p.w. Expenses £20 p.w.
Cheshire	450	£6,000	80 yr. lease at £100 p.a.	Net profit (certified) £750–£800 p.a.

WAY & WALLER, 7, HANOVER SQUARE, W.1
MAYFAIR 8022 (10 Lines).

Index to Advertisers

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Fox Film Co., Ltd.
3. Tabulated Trade Shows.
4. Classified Advertisements

Burkitt, F., Ltd. .....
Butcher's Film Service, Ltd. .....
Carpenter, F. H., and Son, Ltd. .....
Champion, C. H., and Co., Ltd. .....
Clement, Blake and Day .....
Compton Organ Co., Ltd. .....
Conradty Products, Ltd. .....
Crouch, J. H., and Son .....
Fox Film Co., Ltd. 18
Haasenstein and Vogler .....
Holophane, Ltd. .....
Kodak, Ltd. .....
Lewsley, J. H., Ltd. .....
Moy-Omnia .....
Paramount Film Service, Ltd. 12b
Patersons, Ltd. .....
Phillips Industrial .....
Pixtons, Ltd. .....
Preston Film Service .....
RCA Photophone, Ltd. .....
Ross, Ltd. .....
Siemens Carbons .....
Turner, E. G. 27
Universal Pictures, Ltd. 10-11
Wardour Films, Ltd. 12
Way and Waller 32

Printed and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
August 3, 1933.